



Fig. 1 Undated photograph of Mr. Sydney May, first Lecturer in Music at the University of Queensland (photograph provided by The Courier Mail). The lectern he is using is still in use by the Department today.

A History of the Music Department,
University of Queensland
1912 - 1970.

by

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requirements of the Master of Arts (Qualifying) in the
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Abstract

The concept of a "People's University", which prompted the foundation of the University of Queensland, would at first sight appear to have not extended to the development of a Department of Music, except for an early commitment to the administration of the Australian Music Examinations Board in Queensland. This is not to say that no music existed on campus, but organised teaching at a high level was not part of the original plan.

Financial constraints, and the effects of World War One and the Great Depression, prevented the University from moving swiftly in the provision of a Faculty of Music or a Conservatorium, despite unceasing pleas from outside the University as well as from its lone Music Lecturer and AMEB Organiser, Mr. Sydney May. By 1939 provision existed in the B.A. for limited studies in History of Music and Harmony and Counterpoint, but not as a full major and with no accompanying practical component.

To compensate for the lack of an intensive course leading to a Degree in Music, a Diploma in Music was established within the Faculty of Arts in 1938, but this never attracted sufficient interest to make it a viable proposition. The period after the Second World War saw great expansion in the University. This included the organisation of a series of Music Summer Schools which

were unique in Australia at the time until, for reasons unexplained, the University withdrew its support in 1950. The AMEB system was becoming a huge enterprise and a four-year Honours music stream became available in the B.A. in 1962.

The foundation of the Queensland Conservatorium of Music in 1957 mollified those in the community who had waited forty years for the University to act, but by now the moves to establish a Faculty of Music and B. Mus. degree had gained their own momentum. The present Department and Faculty are the end results of a determined effort nearly sixty years ago to realise the needs of Music training at tertiary level in Queensland.

Preface

A fully comprehensive history of Australian Music, if it is ever to be written, will be largely a sum of many parts. It would, or should, draw on the available material that covers even the smallest, most insignificant aspects of Australian music. That is the rationale behind the selection of a topic that on a superficial level appears to be of only local interest.

Originally this thesis was to cover the period from 1910 up to 1984, but it soon became apparent that this would be impossible and the area was restricted to an earlier span of years. University files and documents form by far the largest source of information and for access to them I must record my grateful thanks to the Registrar, University of Queensland, for granting me permission to use them, to University Archivist Ms. Glenda Acland, and to Mr. Eric Boothby and the staff of the Records Section, University of Queensland. Thanks are also extended to the staff of the Fryer Library, University of Queensland, for making available the then un-catalogued scrapbooks of the family of Mr. Sydney May, and to the office staff of the Music Department, University of Queensland, for providing papers of Mr. Hugh Brandon. Photographs were provided by the Photography Section, University of Queensland, and The Courier Mail.

Thanks must also be extended to the staff of the

John Oxley Library in William Street, and to the attendant at the Costin Street storehouse of the State Library, for their assistance in checking back-issues of various newspapers. Mention must be made of the fact that the various newspapers referred to are not entirely preserved on microfilm. For example, The Toowoomba Chronicle from 1946 to 1953, covering the period of the Summer Schools of Music, is kept in paper form at Costin Street. More seriously, The Telegraph is not held at Queensland University, and is only partially on microfilm at the John Oxley Library (1911 to 1922 and c. 1952 to 1968). It is kept in paper form at Costin Street for the period 1948 to 1955. The period of the 1930's is entirely lacking as the paper deteriorated too badly to allow microfilming, and is not accessible for reference. This explains some problems of incomplete citations, although other problems, like imprecise attributions on source files, made citation difficult.

This thesis was undertaken too late to record the impressions of people who were most associated with the early Department - in particular Mr. May and Mr. Brandon - and in part it may be dedicated to their memory.

Grateful thanks are also extended to my supervisor, Dr. Gordon D. Spearritt, for his patience when my illness forced several extensions of time. I must also record my thanks to Mr. Mark Barton for his assistance in the use of a micro-computer and word-processing program to produce the thesis.

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Chapter One

Early History 1911 - 1932

The first Chair of Music in Australia was established in 1884 at Adelaide University, followed in 1891 by the establishment of a Chair at Melbourne University. Conservatoria were established at both Universities in 1898 and 1894 respectively.¹ The Bill establishing the University of Queensland was granted Royal Assent on December 10, 1909, and the first students were admitted in 1911.² The following year Queensland University joined the Universities of Melbourne, Adelaide and Tasmania in the scheme of administering public examinations in music. Melbourne and Adelaide had been cooperating in administering Public Examinations in Music as early as 1907, and by 1918 it had become a pan-Australian scheme originally designated the "Australian

¹ A general history of these developments is in Doreen Bridges, "The Role of Universities in the Development of Music Education in Australia 1885 - 1970," Ph.D. Thesis, Univ. of Sydney 1970. A brief history of the foundation of the AMEB is Doreen Bridges, "Some Historical Backgrounds to Australian Music Education: The Rise of the Australian Music Examinations Board," The Australian Journal of Music Education, No. 14 (1974), 9-11.

² See Malcolm I. Thomis, A Place of Light and Learning: The University of Queensland's First Seventy-Five Years (St. Lucia: University of Queensland Press, 1985) for a history of the University of Queensland.

Music Examination [sic] Board"³.

The University Annual Report for 1912 stated:

The scheme is viewed with favour by several educational institutions and teachers in Queensland interested in the teaching of their subject, and the first examination will be held in this State in May, 1913.

It is proposed at present to establish examination centres at Brisbane, Ipswich, Toowoomba, Warwick, Gympie, and Maryborough, and to extend the scheme to other centres as opportunity offers.⁴

The 1914 Annual Report noted that the results in the first examinations were "satisfactory".⁵

From the outset, Queensland University had a connection with music, not only in the work of the Queensland University Musical Society⁶, but also through its music advisor, Mr. George Sampson, who was appointed in 1910 with nominal duties that included representing Queensland University at the annual conferences to discuss the Public Examinations in Music.

In 1912 Mr. Percy Brier was approached by Senate

³ See Bridges, "The Role of Universities," pp.80-84. From 1923 the designation became "Australian Music Examinations Board".

⁴ University of Queensland Calendar, 1914. p. 217.

⁵ University of Queensland Calendar, 1915. p. 227.

⁶ See Jenny Dawson, "A History of the Queensland University Musical Society, 1912 - 1980," B.Mus.(Hons) Thesis, Univ. of Qld. 1980.

member Mr. E.C. Barton, who tried to interest him in organizing the Public Examinations in Music for Queensland. He could not undertake such work whilst secretary of a rival examining body and therefore declined. He became an examiner for Sydney Conservatorium in 1922 and was approached by the Registrar of the University, Dr. Cumbrae-Stewart, who "... almost begged me to enter the University to organize the exams and to examine the candidates."⁷ Again he refused.

A Musical Committee within the Faculty of Arts was formed in April, 1912, comprising Mr. George Sampson, Mr. E.C. Barton, Mr. Thynne, Mr. Walsh, and Professor Priestley, to carry out preliminary work associated with the Public Examinations in Music. This Committee became permanent in 1913 and in 1914 recommended to the Senate that Mr. George Sampson be appointed permanent Music Advisor from January 1, 1915, with an allowance of £15 per annum, his main duty being to represent Queensland at the annual conferences covering the Public Examinations in Music.⁸ He also took part in the short lecture courses offered by the Workers Educational Association from 1917

⁷ Percy Brier, "The Story of the AMEB in Queensland," unpubl. ms, quoted in Bridges, "The Role of Universities," p.171. Percy Brier was a local musician who helped to found the Music Teachers Association of Queensland, and was local secretary for the examinations of the Trinity College of Music, London, from 1912 to 1922.

⁸ UQA S130 Minutes - Music Committee. 1912-23, Meeting, 6-5-1914. Files from the University Archive are designated 'UQA'.

to 1920.⁹ Since there was no permanent Queensland organising body for the examinations, or permanent membership on the organising Board, the Committee worked in conjunction with Melbourne University, which provided examiners.¹⁰

In March, 1914, Senate member E.W.H. Fowles returned from a trip to North America and presented to the Senate a plan of development which included Chairs in Music and Law, as well as Departments of Sociology and Near Eastern Languages.¹¹ This plan was not taken up, doubtless in part because of the Great War, but also because of the concern that existing teaching areas should not suffer while new ones were developed.

During 1916 moves were made by the University to form a "Queensland Association of Music Teachers", partly to extend the Public Examinations in Music, but it failed within a year because ". . . in those days the musical profession was not favourably disposed towards the university."¹² This may have been due to the perceived

⁹ The University of Queensland: 1910 - 1922 (Brisbane: University of Queensland Senate, 1923), p.51.

¹⁰ UQA S130 Minutes - Music Committee. 1912-23. Meeting, 12-2-1912. The original Board members, Melbourne and Adelaide, had not only been aiming at an Australia-wide scheme but believed it their duty to oversee music education. See Bridges, "The Role of Universities," pp. 70-73.

¹¹ Thomis, p. 82.

¹² Percy Brier, One Hundred Years and More of Music in Queensland (Brisbane: n.p., 1971), ch. 16, n.p.

competition to other examining bodies from the AMEB, and also to suspicion from teachers about the University's role in controlling music teaching in general.¹³

Also during 1916 a letter signed by the Chancellors of all Australian universities, except the University of Sydney, was sent to the Associated Board and to Trinity College of Music requesting them to cease operations in Australia. This letter was sent on behalf of the then state Music Examination Boards, arguing that the universities could now take over the functions of these foreign bodies. No reply was ever received, possibly because the letters failed to arrive. The Registrar of Melbourne University, on behalf of the newly-formed AMEB, wrote again in October, 1918, and not surprisingly the request was flatly refused.¹⁴ Attention turned to the more spurious organisations - or "Diploma-Mills" in modern terminology - which abounded at that time and awarded impressive-sounding credentials, prizes, and the right to wear caps and gowns, to people of minimal accomplishment.¹⁵ These gradually ceased operations in

¹³ The registration of music teachers, and hence control and approval of their qualifications, was a burning issue for half a century.

¹⁴ Bridges, "The Role of Universities," pp. 103-04.

¹⁵ For example, The London College of Music and the Victoria College of Music. See Bridges, "The Role of the Universities," pp.98-105

Australia and the AMEB went on to eventually dominate the field over the British organisations.

For its tenth birthday, the University undertook a review of its organisation and expansion. The Report, adopted by the Senate on December 10, 1920, noted the already growing stress on accommodation and funds, and the visit by the Director and Secretary of the State Conservatorium of New South Wales.¹⁶ The Committee recommended:

That as it is understood that steps, independent of the University, are already being taken to found a Conservatorium of Music in Brisbane, no further action be taken at present to inaugurate a Department of Music within the University, but that the University continue to assist, through its Music Committee and its system of Public Examinations, in the movement of raising the standard of Music in Queensland.¹⁷

As an appendix to the Report, the Board of Faculties examined the requirements of a Faculty or Department of Music.¹⁸ The operations of Melbourne and Adelaide Universities were examined, the common point being that a University Professor was entrusted with the wider academic subjects, the Conservatorium with the necessary practical component. The Melbourne arrangement, a Conservatorium

¹⁶ Report of the Select Committee on University Organisation and Expansion (Brisbane: University of Queensland, 1920).

¹⁷ ibid, p. 10.

¹⁸ ibid, p. 35.

which granted degrees via the Faculty of Music, seemed the most attractive financially and administratively. However, there was insufficient data to provide close financial estimates.

Talk of a Conservatorium was not new in 1920, earlier discussions occurring within the Musicians Association of Queensland between 1905 and 1910. The moves noted by the Senate Report of 1920 probably came from people connected with the founding of the Music Teachers Association of Queensland.¹⁹ Problems of money and organisation continued to frustrate plans for many decades.

It was also becoming apparent to the University and outside bodies that an Organiser for the AMEB operations had to be appointed. On August 25, 1922, Mr. H.F. Treharne, AMEB Organising Secretary at the State Conservatorium of New South Wales, wrote to Mr. A. Langley Simmons of the Queensland Musical Times, about the possibility of Queensland University appointing an Organiser for Queensland. While the University would undertake the clerical work Simmons would examine the candidates, charging fees as follows:

¹⁹ Brier, One Hundred Years, ch. 21, n.p.

Theory		Practical ²⁰			
First ten candidates	10/-	Grade I	16/-	II	8/-
Each subsequent cand.	2/-	III	4/-	IV	2/-
		V	1/6	VI	1/-

A minimum of £50 from fees was guaranteed for the first two years, and the AMEB would be asked to provide a further £50.

Mr. Langley Simmons' reply, August 30, said he would do it but could not see how there would be no clerical work. He suggested £150 per annum, with the University to possibly provide £25. He also needed to travel and visit people.. The Musical Committee recommended that Mr. Treharne's proposals be forwarded to the Finance Committee, stating that ". . . no status be given to the person appointed, as a superior officer of the University. . . ", and suggesting Mr. Langley Simmons as the appointee.²¹

Copies of these letters went to the Registrar, and the Finance Committee met on September 18. The Registrar was asked to prepare a possible budget and get details of the effects of previous visits by southern examiners. An

²⁰ Originally, AMEB grades ranged from I (the highest) to VI (preparatory). Grades I and II were equated in standard with the first and second years of the Diploma examination at Melbourne University, and III with the Matriculation test. The grading changed in 1949 to the current practice of ascending levels from preliminary to Grades 7 and 8. See Bridges, "The Role of Universities," for further discussions.

²¹ UQA S130 Minutes - Music Committee. 1912-23. Meeting 5-9-22.

interview was also arranged for October 7. Mr. Langley Simmons requested £150 per annum - 1/2 from the AMEB and 1/2 from the University - plus a percentage of the examination fees, reimbursement of clerical expenses, £1.1.0 travelling allowance per day, and a free rail pass.

The Registrar advised both men on November 28 that funds were not available. Subsequently, the Registrar of the State Conservatorium of New South Wales wrote on December 8 expressing concern that no appointment was made, saying that effective control was not really possible from Sydney, and hoping that Queensland would stay in the Scheme.²²

In September, 1924, the Finance Committee became concerned at the financial aspects of paying for the examinations. Possible courses of action were:

- (a) Continue as before and accept that the examinations would not be a fund-raising venture;
- (b) The Senate should set aside a lump sum (this the Committee could not recommend);
- (c) Withdraw from the Scheme and hand it over to the State Conservatorium of New South Wales;
- (d) Adopt a public statute to have the University as controlling body of Public Music Examinations.

²² Correspondence on staff file, Sydney May. University of Queensland Archives. UQA S135 May, S.

The Music Advisory Board of the time²³ resolved on September 24, 1924, to investigate the possibility of inviting the State Conservatorium of New South Wales to take over the Queensland operation. It appears the resolution was not carried through.

The Music Advisory Board was established in the early 1920's, under Statute XXII, with its main functions being to carry out the terms of the AMEB agreement and to ". . . manage, conduct, and control. . . " the AMEB examinations. Paragraph 8 of Statute XXII stipulated that any surplus fees would be used to provide scholarships for tertiary music studies, or ". . . for such other purposes in furtherance of University teaching of music as the Senate may from time to time direct."²⁴ Various private teachers and members of educational and musical bodies, appointed annually, were represented and it acted as the controlling body of the AMEB in Queensland until the Scheme was relinquished by the University and the Senate repealed Statute XXIII, which by then was the Statute governing the Board, on July 11, 1963. It undertook a great deal of work towards the registration of music teachers and considered the question of Music as an option within the B.A. as early as 1924. A fuller account of its

²³ Prof. Priestley, Misses Greene, Todd, and Suter, Messrs. Dalley-Scarlett, L. Francis, E. Hayne, Sydney May, Percy Brier, and George Sampson.

²⁴ University of Queensland Calendar, 1926, pp. 122-23.

AMEB work, despite the obvious connection with the (as yet unfounded) Music Department is outside the scope and intention of this thesis.²⁵

The University Annual Report for 1924 stated that a Conservatorium of Music should be established soon, and that ". . . a Department of Music should be provided in the University as soon as practicable."²⁶ The Report also suggested that the time had come when Queensland should transfer its support from the overseas examining bodies to the AMEB.

In October, 1926, Mr. W. Preston Day applied for the Organiser post but again the University chose not take him on. The following year a student graduated from Queensland University with the first higher degree in Australia (a Master of Arts) in an area of musical research, albeit within the English Department.²⁷ The next thesis on a music topic would not be produced until 1953, at Sydney University.

The slow but steady increase in AMEB entries must

²⁵ The following University Archive files provide information about the Board: UQA S130 Minutes - Music Advisory Board, 1923-1947; UQA S130 Minutes - Music Advisory Board, 1961-1962. For membership details, see UQA S130 Membership (University) Music Advisory Board, 1939; UQA S130 Membership (University) Music Advisory Board, 1957-1963; UQA S130 Membership (University) Music Advisory Board (Select Committee), 1952-1961.

²⁶ University of Queensland Calendar, 1926, p. 299.

²⁷ H. Cannon, "Music in the English Drama up to 1600," M.A. Thesis, Univ. of Qld. 1927.

have convinced the University to consider appointing an Organiser. The Music Advisory Board approved in principle the idea of a 'Director of Music Examinations' on July 12, 1927. The appointee would work for half a day per week, liaising with teachers, schools, and country centres, and issuing reports and press releases concerning the AMEB.²⁸ On March 5, 1928, it resolved, "That it be a recommendation to the Senate to appoint Mr. Sydney May as part-time Director of Music Examinations in connection with the University."²⁹

Mr. May was formally appointed on May 17, 1928, as Part-Time Organiser of examinations in Queensland on a salary of £50 per annum.³⁰ The Music Advisory Board would appear to have been the controlling body over Mr. May, since it recommended his annual re-appointments. During that year the Senate also approved Music as a subject for the Queensland Junior and Senior Public Examinations.³¹

Mr. May was an organist and choirmaster, and had established a teaching practice in Ipswich and surrounding

²⁸ UQA S130 Minutes - Music Advisory Board 1923-1947.

²⁹ ibid.

³⁰ Appointment letter from the Registrar, University of Queensland (Mr. J. McCaffrey) to Mr. Sydney May, 17-5-28. UQA S135 May, S.

³¹ An Account of the University of Queensland During Its First Twenty-Five Years (Brisbane: University of Queensland, 1935), pp. 35-36.

areas. However, he had no formal university qualifications in music, having originally trained as a metallurgist until eye problems forced him to abandon this profession.³² Although he was not listed among the University staff in the 1930 Calendar, nor his appointment noted in the 1928 Annual Report³³, the appointment was announced in the local press.³⁴

Nevertheless, he took his duties seriously and entries rose from 766 in 1928 to 2,694 in 1931.³⁵ He offered a correspondence course for country students on 'Musical Appreciation' which attracted three enrolments in 1932³⁶, and was probably responsible for 4QG co-operating in a series of broadcasts of works to be studied for the AMEB examinations in 1930 and 1931.³⁷ 4QG had in 1929

³² For biographical information on Mr. May I am indebted to my supervisor, Dr. Gordon Spearritt, who is the author of the entry on May in a forthcoming volume of the Australian Dictionary of Biography, 1891 - 1931.

³³ University of Queensland Calendar, 1930.

³⁴ Unidentified newspaper clippings from May 11, 1928, in May Family scrapbooks, University of Queensland Fryer Library.

³⁵ Figures cited in Bridges, "The Role of Universities," p. 172. See appendix A for AMEB candidate statistics drawn from the Annual Reports of the University.

³⁶ University of Queensland Annual Report, 1932.

³⁷ University of Queensland Annual Reports, 1930 and 1931.

presented five broadcast recitals of AMEB works by Mr. Percy Brier and Mr. Eric Hayne.³⁸ Mr. May issued monthly newsletters and represented Queensland at AMEB conferences in 1927 and 1928.

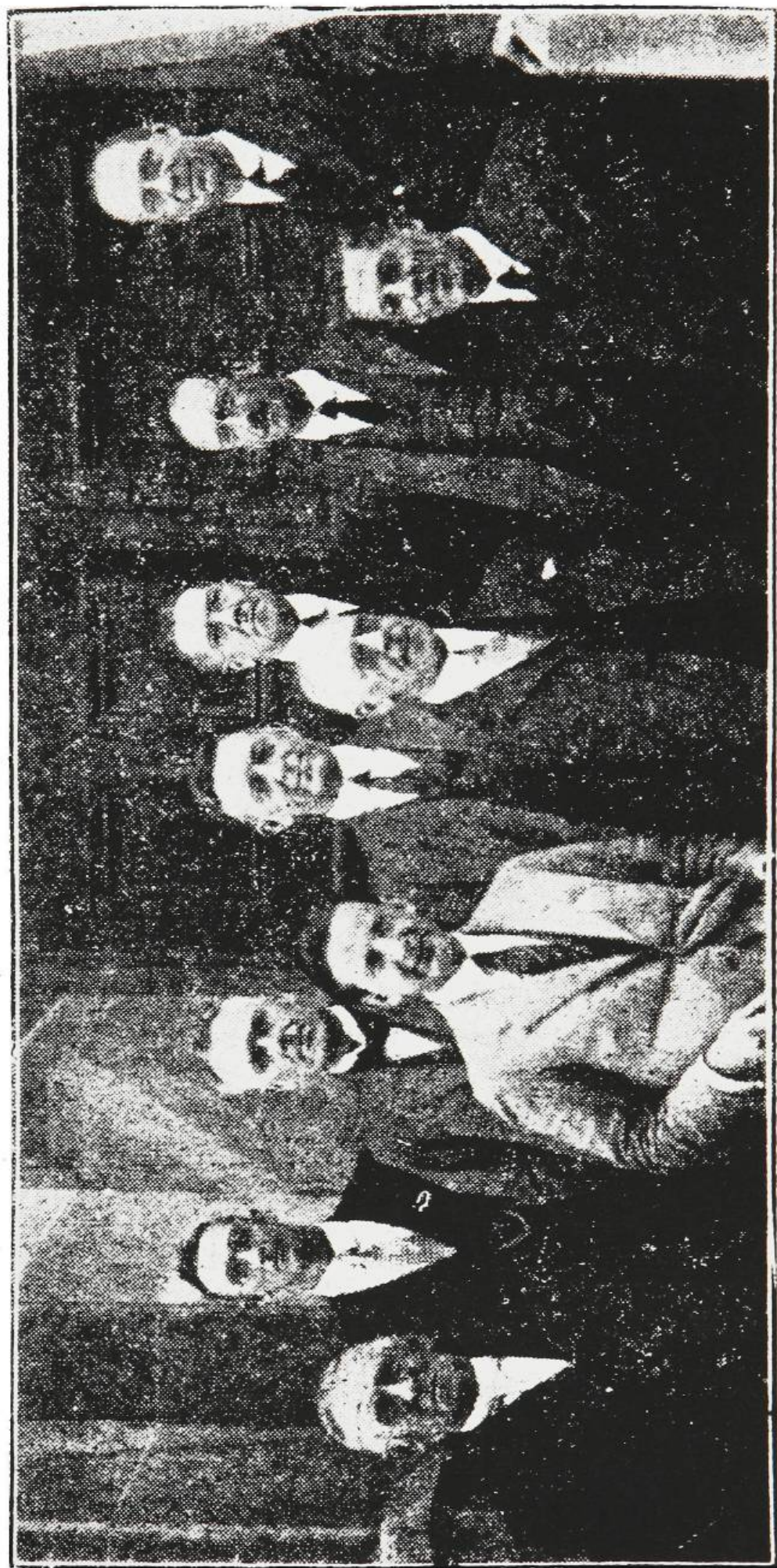
He maintained this and later positions by a series of yearly appointments until his retirement in 1952 at the age of 70. His allowance increased to £75 per annum from 1930 and soon the revenue from entry fees was sufficient to cover his salary.

³⁸ UQA S130 Minutes - Music Advisory Board. 1923-1947. Meeting, 14-3-1929.

Fig. 2. (Next page) Photographic reproduction of a newspaper clipping of the 1928 AMEB Board during the Annual Conference in Adelaide. Original from the scrapbooks of the family of Sydney May. Mr. May appears third from the left in the back row.

REGISTER, ADELAIDE, SATURDAY, MAY 5, 1928.

MUSIC EXAMINATIONS BOARD.



Members of the Australian Music Examinations Board, who are attending the annual conference which opened at the Elder Conservatorium on Friday. Left to right:—Front row—Mr. I. G. Reimann (S.A.), Professor Bernard Henze (Ormond Professor of Music, Melbourne University), Professor E. Harold Davies (Director of the Elder Conservatorium), and Mr. T. S. Lobban (N.S.W.). Back row—Messrs. H. R. Othman (S.A.), Mr. J. H. G. ... and Mr. T. P. ... and Mr. Sutton (Vic.).

Chapter Two

Establishing the Department

1933 - 1939

By 1933 Queensland University had a profitable and efficiently-run AMEB system, but it was also beginning to realise that more was needed. A file in the University Archive¹ shows that throughout 1932 and 1933 the Faculty of Arts was approving in principle the inclusion of Music as an optional subject for the B.A., but could do nothing until a properly staffed Department of Music was set up.

Another University Archive file² contains a document entitled 'Faculty of Music - A Suggested Course' which was probably drawn up by Professor Stable in early 1933.

The matriculation requirements were at least four Senior subject passes, including English, a foreign language or Mathematics A, and Music Gd. II (Practical and Theoretical). A Bachelor of Music degree of at least three years was proposed, requiring:

- | | | |
|---------|-----|-----------------------------------|
| Group A | i | English I |
| | ii | First part of a Foreign Language |
| | iii | Philosophy I, or Pure Mathematics |
| | | I, or Greek Literature and Art |

¹ The action-header to UQA S130 Courses - Music - Arts.

² UQA S130 Development - Music, 1933 - 1952. First two folios.

Group B	i	Harmony and Counterpoint I
	ii	Harmony and Counterpoint II
	iii	Harmony and Counterpoint III
	iv	Form and Analysis I
	v	Form and Analysis II
	vi	History of Music I
	vii	History of Music II
	viii	Orchestration
	ix	Acoustics

and set out as follows;

Year 1	English I
	Subject from Group A other than English
	Harmony and Counterpoint I
	Form and Analysis I
Year 2	Group A subject not taken in first year
	Harmony and Counterpoint II
	Form and Analysis II
	History of Music I
Year 3	Harmony and Counterpoint III
	History of Music II
	Orchestration and Acoustics

After passing in these subjects the candidate would be required to pass a test of practical ability on one of piano, organ, violin, singing, or another approved instrument. The test would be about an hour in length, covering repertoire, sight-reading, transposition, and aural efficiency.

For Music within the B.A. he proposed (a) Harmony and Counterpoint of 2 hours class-contact, and (b) Form and Analysis of 1 hour class-contact, with a pre-requisite of a pass in Music Gd. II (Practical and Theoretical) of the AMEB or an approved examination of similar scope.

In May, 1933 the Registrar considered the question further, anticipating that fees from enrolments would assist materially towards expenditure. The question was whether, if Mr. May was appointed to do the lecture work, his total workload might approach full-time. Possible arrangements would be for him to do all theory papers plus most of the piano and violin examinations in the metropolitan area, the Darling Downs, and as far north as Rockhampton. Financial statements for 1931 and 1932 were requested and these showed that total expenditure on Mr. May's own fees, the fees of the casual practical and theoretical examiners (less travelling expenses), and travel north of Rockhampton, were £717/10 and £659/3/1 respectively.³

A sub-committee comprising the Dean of Arts (Prof. Stable), Prof. Alcock, Mr. T.E. Jones and Prof. Simonds was formed in June, 1933 to examine the question of introducing Music as an optional subject for the B.A.. Professor Stable drew up a report which noted that establishing a Faculty of Music deserved consideration, but a suitable building was needed before a teaching

³ Documents on UQA S130 Courses - Music - Arts.

faculty could be established. He suggested that immediate needs could be met by (a) recognizing Music as a matriculation subject, and (b) offering a one-year Music course as a B.A. subject.

He examined the basic outlines of other university music courses - the texts and approaches - and suggested courses in Harmony and Counterpoint, History of Music, and the appointment of a full-time lecturer to (a) deliver the required lectures, (b) undertake AMEB organizing, and (c) undertake AMEB examining. During this period Mr. May and others were corresponding with Professor Edward Harold Davies of Adelaide University regarding co-operation. Professor Davies (1867-1947) was the first Australian to graduate as a D.Mus. from an Australian university (Adelaide, 1902), and served as Dean of the Adelaide University Faculty of Music for twenty years from 1919. He was instrumental in establishing the Elder Conservatorium and the AMEB.⁴

On August 28, 1933 the Arts Faculty Board studied the report and recommended to the Senate:

(a) That Music be added to the list of optional subjects for matriculation, and that it be one of the four Senior subjects for matriculation into the Faculty of Arts ". . . only when Latin or Mathematics A is passed as a fifth subject either at approved intermediate or at the

⁴ Catherine Ellis, "Davies, Edward Harold." Australian Dictionary of Biography, vol. 8. 1891-1939. (Melbourne: Melbourne University Press, 1981), 232-33. Correspondence in this matter is on UQA S135 May, S.

full Senior standard.";

(b) Music Pt. I be added to either Group F or G of the B.A. Schedule;

(c) It be open to matriculants or those reaching an acceptable standard;

(d) It comprise the following part-courses: Harmony, Counterpoint, History of Music;

(e) The first year requirements of the University of Adelaide be used as a guide for requirements;

(f) Lectures be in the evening and open to external students;

(g) A lecturer be appointed for three years from January 1, 1934 to

i Teach Music I;

ii Organise the AMEB in Queensland;

iii Undertake AMEB examining, except for (a) the May - June practical examinations at centres west of Toowoomba, (b) the August - September examinations at centres north of Rockhampton, and (c) Art of Speech examinations;

(h) That Professor E. Harold Davies be asked to act as examiner in Music Part I for three years from January 1, 1934;

(i) That a separate Department of Music be not established at this time. The lecturer is to be attached to the Dean of Arts.⁵

⁵ Papers concerning the Sub-Committee report are on UQA S130 Courses - Music - Arts.

Word of these developments must have leaked, for an anonymous article appeared in The Courier Mail strongly arguing the need for a Conservatorium or Chair of Music:

The apologists overlook that in other capitals a conservatorium or chair of music is long established, the maturity of the city was not awaited. It was recognised that in the full life of a young but vigorous and growing community the arts are a vital element. Everything was not left to the Government. What the South has had for years Brisbane ought to have today.⁶

This 'Course' file also indicates that in September the view was that the move would be both popular and desirable, while the Finance Committee said that should expenses start to outstrip revenue compared to the old scheme it reserved the right to call a review.

On October 2, 1933 the Registrar produced a document, 'Conditions Relating to the Position of Lecturer in Music', which gave the official title as 'Lecturer in Music' and a salary of £650 per annum. The Lecturer was to deliver lectures in Music I and to organise and examine for the AMEB. The amount of actual examination work to be allocated annually was to be the equivalent of £400 of AMEB fees. Beyond that he would be paid at usual AMEB rates. He would also have the right of private practice as church organist. The appointment could be terminated by either side with six months notice. The Lecturer was also not covered by the University Endowment Assurance

⁶ "Vital Element," CM, 16-9-33, p. 19, col. 2.

Scheme.⁷

The Board of Faculties noted the approval by the Senate of the appointment at its meeting of October 2, 1933, and considered that due to the apportionment of his time - 1/5 lecturing, 4/5 AMEB work - the proper title should be 'Organiser and Part-Time Lecturer in Music'. It also noted that since the appointment was to be effective from January 1, 1934, selection for the position should be made not later than the Senate meeting on December 8, and that national advertisements should appear by October 28, closing on November 30.

There appear to be no records of who applied for the position, and the final choice of Mr. May, made and approved before the closing date, could have stemmed from lack of interest shown in the position - which given its heavy emphasis on AMEB work might not be surprising - or to a selection based on Mr. May's proven record in the AMEB duties. There is no indication that a musician and scholar of the calibre of Dr. Robert Dalley-Scarlett applied, and one can only speculate on the direction Music at the University might have taken under his direction.⁸

⁷ Document on UQA S130 Courses - Music - Arts. A copy is also on UQA S135 May, S. Mr. May's file indicates the level of AMEB examining to be allocated increased to £485.

⁸ See Peter Roennfeldt, "Robert Dalley-Scarlett: His Contribution to Musical Life in Brisbane, 1919 - 1959," B. Mus. (Hons) Thesis, Univ. of Qld. 1978, pp. 21-22. Dalley-Scarlett was on the Music Advisory Board from 1924 to 1937 and was among those agitating for a Conservatorium. As a practising musician and scholar, he possibly favoured a Conservatorium attached to the University.

The Courier Mail announced Mr. May's appointment by saying, "The present development represents the first step towards the establishment of a Faculty of Music within the University,"⁹ and Professor Stable echoed these sentiments in an interview.¹⁰ An article similar to that in The Courier Mail of November 14 appeared in Townsville and Rockhampton.¹¹ The Courier Mail also acknowledged the duties would be "onerous" but felt the appointment would:

. . . ensure the attainment of a high standard of efficiency, for Mr. May, whilst making due allowance for self-consciousness on the part of a pupil and a natural tendency to nervousness at examinations, is not likely to allow his sympathies to get the better of his judgement.¹²

His appointment was not without criticism since he lacked formal university qualifications¹³ and one local

⁹ "Develop Music: University Appointment," CM, 14-11-33, p. 3, col. 8.

¹⁰ "Music at the Uni." CM, 22-11-33, p. 12, col. 6-7.

¹¹ Clippings on UQA S130 Courses - Music - Arts. The Townsville Evening Star and the Rockhampton Bulletin of about 16-11-33.

¹² "Music at the Uni.: Mr. Sydney May," CM, 21-11-33, p. 10, cols. 7-8.

¹³ However he did hold a Licentiate - Solo Performer; Associate Board of the Royal Academy of Music and the Royal College of Music, Licentiate, Trinity College of Music, and an Associate in Music, Trinity College of Music.

teacher kept a lively exchange going with the University in 1934 and 1935. He evidently realised his own limitations and sought enrolment in the University of Adelaide Bachelor of Music degree externally in 1935. However, the external B. Mus. was discontinued in 1937 and he did not complete the degree.

An undated document shows the proposed scheme of study for Music Pt. I in the B.A..¹⁴ This included all harmonic combinations in standard four-part writing, the harmonization of melodies and figured-basses, species counterpoint in not more than four parts, and a general knowledge of music history from 1600 to 1850. One One-hour lecture was scheduled each week of term for each component. The recommended books were MacPherson, Melody and Harmony, Kitson, The Art of Counterpoint, and Colles, The Growth of Music. Lecture times were: for Counterpoint, Thursday 6 -7; for History of Music, Friday 6 - 7; and for Harmony, Friday 7 - 8.

The immediately noticeable feature is the limited scope of the History component¹⁵, although given the restricted time available this is not surprising. Nonetheless, Queensland University had become the first Australian university to initiate the teaching of music

¹⁴ UQA S135 May, S.

¹⁵ Possibly due to the influence of Prof. Davies. See Doreen Bridges, "The Role of Universities in the Development of Music Education in Australia 1885-1970," Ph.D. Thesis, Univ. of Sydney 1970. p.176.

subjects within the Arts Faculty.¹⁶

The original idea was to have the examination questions set by Mr. May and corrected by Prof. Davies in Adelaide, possibly in order to maintain standards and ensure no bias in the marking. The use of papers set by Adelaide University was impossible due to the need to synchronise dates. Soon after Mr. May's appointment it was decided that he both set and correct the papers, and then forward them to Prof. Davies for revision. Davies must have questioned the wisdom of his involvement on many occasions over the subsequent decade.

On November 20, 1934 Davies wrote to the Registrar about the papers of the first set of candidates. The overall standard was poor - all had failed Harmony - and there was evidence of cramming and not real understanding. He suggested weekly assignments as a possible solution. The following November he stated the results were still poor, possibly due to the lack of a comprehensive program of aural-training.¹⁷ The History component appeared to cover too much ground.

A great deal of correspondence ensued between 1935

¹⁶ See Bridges, "The Role of Universities," pp. 175-76. As stated in Chapter One, the AMEB had sought the inclusion of Music as an Arts Faculty subject in universities since 1924, but the only progress had been via the granting of academic status, or the transfer of credits for AMEB examinations or B.Mus. subjects.

¹⁷ In fact it would appear there was no systematic aural training at all, the harmony examination being a written exercise, as with the AMEB.

and 1947 concerning the poor results of candidates (with the obvious but unstated questions about the effectiveness of the teaching), the length of the questions set for History, and the unmusical nature of the questions. On a number of occasions Mr. May was required to justify his questions and marking. He was always able to justify the questions by pointing out that they were drawn from old examination papers of London and Oxford Universities.

In November, 1946, Prof. Davies advised that due to a heavy workload he would prefer that Mr. May marked the History papers, adding that the correction by lecturers of their students' work was common practice. The University agreed and Davies was finally released of this burden.¹⁸

Mr. May was busy in other areas as well. He became conductor of the Queensland University Musical Society in second term, 1934, and prepared the masque Comus, to music by Henry Lawes, the following year. He formed an orchestra, broadened the choir's repertoire, included the choir in the fortnightly series of lunch-hour recitals he organised in the Music Room, and ". . . seems to have imparted some stability to the Society."¹⁹ He resigned in 1938, perhaps disillusioned by the small membership, or possibly because he simply did not have the time since, in

¹⁸ Correspondence on UQA S130 Courses - Arts - Music. Prof. Davies died on July 1, 1947, at the age of 80.

¹⁹ Jenny Dawson, "A History of the Queensland University Musical Society, 1912 - 1980," B.Mus.(Hons) Thesis, Univ. of Qld. 1980. p. 18.

addition to his AMEB duties, he was by now Honourary Secretary of the Queensland Place Names Committee.²⁰

He also organised an "experimental" Summer School at Rockhampton from January 14 to 19, 1935, which sought to give country teachers an opportunity to do concentrated work and gain valuable contact. The practical and theoretical work set for the AMEB examinations was discussed, and his lecture material was available from the University. He hoped to develop this scheme and hold Summer Schools in various centres.²¹ Meanwhile, the University Senate had, on December 17, 1934, changed his title to 'Lecturer and Organiser in Music'.²²

Outside the University the calls for a Conservatorium continued. On March 24, 1934, Professor Stable was quoted as saying:

The University is fully alive to the need for a conservatorium and chair of music, but financial considerations require that we should hasten slowly from the promising start that has been made.²³

²⁰ Such was his interest that, at the age of 80, he applied for secretarial assistance for his research into place-names.

²¹ "University News: Music School," CM, 26-1-35, p. 11, col. 7-8.

²² Prof. Stable to the Vice-Chancellor, 12-12-46. Correspondence on UQA S135 May, S.

²³ "Music and Drama," CM, 24-3-34, p. 18, cols. 6-7.

He agreed that such a project should not be solely the responsibility of the Government or the University, but also of private benefactors. This was followed by an article drawing on the good results in the current eisteddfod and emphasizing the need for a conservatorium.²⁴ The next day the paper lamented the Government's poor support for music in Queensland, ". . . the poorest state . . . " with ". . . the poorest university . . . ", and charged that ". . . neglect of the cultural requirements of the community is directly handicapping the State's development."²⁵

Prof. Stable weighed in again in an article written as part of a series called 'Brisbane of the Future' stating that a Conservatorium, preferably controlled by a University Music Faculty, was a necessity, not a luxury.²⁶ Professor Bernard Heinze, then Director of the Melbourne University Conservatorium, also spoke of the desirability of a Conservatorium which offered practical training²⁷, although some of his earlier comments had prompted a defence of Brisbane's musical standards from Percy

²⁴ "Conservatorium in Queensland: Need Emphasized," CM, 3-4-34, p. 12, col. 8.

²⁵ "Brisbane's Neglect of Culture," CM, 4-4-34, p. 10, cols.2-3.

²⁶ "Culturally Backward City is Now Awakening," CM, 17-1-35. p. 12, cols. 5-6.

²⁷ "Music and the Stage," CM, 2-2-35. p. 18, col. 7.

Brier.²⁸

The University itself was aware both of the need for a Conservatorium and the cost of such an enterprise. The addition of Music to the B.A. schedule was prophetically seen as " . . . the small beginning of what is likely to be an important activity requiring fairly elaborate provision of accommodation and equipment."²⁹ It was noted that AMEB enrolments were 2620 in 1934, utilising fifty-four examination centres and six examiners.³⁰ The Musical Association of Queensland was also urging consideration for a Conservatorium within the St. Lucia site plan³¹ and noting the proposals by the University of Western Australia to establish a Chair or lectureship funded from surplus AMEB fees.³²

It quickly became apparent that Mr. May's AMEB workload was going to increase every year. His original conditions of employment stipulated £485 of examining (according to later correspondence on his file 570 hours) and in recommending his re-appointment in September 1936,

²⁸ Percy Brier, Letter, CM, 28-1-35. p. 10, col. 8.

²⁹ An Account of the University of Queensland During Its First Twenty-Five Years: 1910 - 1935 (Brisbane: Qld. Univ., 1935), p. 14.

³⁰ ibid, p. 35.

³¹ "Music and the Drama." CM, 14-9-35, p. 18, col. 7.

³² "Music and the Drama." CM, 24-8-35, p. 18, col. 7.

Prof. Stable said that some reduction in his examining load should be made if his other duties were to be fulfilled. He had examined as follows:

1934	482 hrs.	103 days
1935	443 hrs.	91 days
1936	429 hrs.	102 days

and in 1940 he completed 507 hours. Although much of the examining would have been done in Brisbane and nearby areas he was obliged to travel extensively promoting the AMEB, giving demonstrations and examining.

He also gave generously to the University. The Annual Report of the University to Parliament for 1936 noted " . . . Mr. Sydney May presented to the Music Department within the Faculty of Arts a valuable set of gramophone records."³³ The following year the Carnegie Trust of New York presented the University with an electric gramophone, amplifier, speaker cabinet, and records with accompanying scores.³⁴ Although intended for the recreational use of students, being utilised for example by the Gramophone Society, it came to play a vital role in the teaching of the Music Department.

1936 also saw further calls for a Conservatorium, and Professor Stable suggested that if the Queensland Music Council wished to co-operate with the University ". . . it would soon come into being." The article also

³³ Annual Report, 1936. p.4.

³⁴ Annual Report, 1937. p.7.

noted that ". . . had it not been for the depression Queensland would have had a conservatorium now."³⁵ Although the Council appointed a small committee to investigate, the University files show no final result, although it is most likely that financial considerations again prevented implementation of the idea.

On March 31, 1938, perhaps in response to the continuing outside calls, Mr May tabled a report at the meeting of the Music Arts Committee regarding expansion of the University's music courses. At that time there were about 90 lectures (30 each in Harmony, Counterpoint, and History of Music). He stated that the course was established ". . . as a first step towards a Faculty of Music. . . and was looked upon as being definitely experimental."³⁶

Few students had enrolled due to the course being worth only one unit in the nine unit Bachelor of Arts. This had resulted in overloading within each component in an attempt to reach the standards of Melbourne and Adelaide Universities, where each component was equal to one unit. Therefore the course had to be altered in order to bring it into line with other Universities, and to give it greater status within Queensland University. He

³⁵ "Conservatorium of Music: Co-operation with the University, Preliminary Steps," CM, 15-2-36, p. 14, col. 4. See also, "Music and the Drama," CM, 22-2-36, p. 18, col. 7.

³⁶ Report on UQA S130 Rules: Music.

suggested:

(A) That each component be given full unit value and a Bachelor of Arts ". . . with a direction in music. . . " be added to the list of courses.

(B) That a Diploma in Music, similar to the Diploma in Journalism, be established.

A suggested course was:

Year 1 : English I; History of Music; History I

Year 2 : Physics I or Pure Math I or Economics I

Harmony or Counterpoint

Elementary Sound

Philosophy I

Year 3 : English II or History II

Harmony or Counterpoint

Foreign Language Part I

History of Music was to be the pre-requisite for Harmony and Counterpoint, and as long as Harmony and Counterpoint were offered in alternate years there need be no addition to the staff. The lecture hours were to rise from three to four hours each week (two each in History and Harmony or Counterpoint). Mr. May said he could carry the extra load provided his AMEB examining duties outside Brisbane were confined to the University vacation weeks.

The Diploma in Music was to be offered in the Faculty of Arts and was a seven-unit course lasting at least two years. A candidate had to be either an undergraduate in the Faculty of Arts, or a person who had passed AMEB Grade II Theory and Practical, had been a teacher of Music for at least three years, and satisfied

the Senate of such.

The course comprised:

- (i) English I;
- (ii) History of Music; Harmony and Counterpoint;
- (iii) Elementary Sound;
- (iv) History I or Philosophy I;
- (v) English II or History II or Philosophy II
or Education A.

A practical test which covered technical work, aural tests, sight-reading, rhythm tests and repertoire drawn from three lists was also prescribed.³⁷ A candidate who passed but was un-matriculated could matriculate by taking a foreign language and either Mathematics or a Science subject, in accordance with the Adult Matriculation Rules. The lectures in Elementary Sound were being offered by the Professor of Physics separately from Physics I.³⁸

The Senate agreed to the Diploma Course on July 1, 1938, and the revised University Statutes were forwarded to the Secretary for Public Instruction on February 24, 1939, for consideration by the Governor-in-Council and publication in the Government Gazettee. The course was accepted and the notification appeared on March 11,

³⁷ The requirements for Piano and Violin are on UQA S130 Rules: Music. For the piano, list A was Bach; list B was Beethoven and Mozart; and list C was Brahms, Chopin, Debussy, etc. Included in list C was Scott's "The Water Wagtail."

³⁸ Minutes of the Arts Faculty Board (hereafter referred to as AFB), 31-3-38.

1939.³⁹

The Courier Mail noted the new course and stated that Mr. Les Edye, President of the Musical Association of Queensland, and the Queensland Music Council, ". . . said that it was a step in the right direction and would raise the prestige of music in Queensland.", adding that it ". . . would pave the way for the establishment of a conservatorium of Music in Queensland."⁴⁰ Queensland thus became the third Australian university to offer a Diploma in Music.⁴¹

The course was still limited in scope, and in fact an external student - for Arts Faculty subjects were offered externally at this time - could, if unable to attend the practical examination, be granted exemption if he or she held the Teachers' Licentiateship Certificate of the AMEB or a similar qualification.⁴² The main virtue of the course was that it allowed teachers to broaden their

³⁹ Queensland Government Gazette, No. 47. 11-3-39. Extract on file UQA S130 Rules Music.

⁴⁰ "Music Diploma Course for University," CM, 20-12-38, p. 1 cols. 4-5.

⁴¹ Bridges, "The Role of Universities," p. 175. The other Universities already offering Diplomas were Melbourne and Adelaide.

⁴² For example, refer to the University of Queensland Calendar for 1940, pp. 198-99, for the scheme of studies, and p. 321 for the list of texts. By this time a modern foreign language, Pts I and II, had been added to the study options.

perspective through study of other subjects at tertiary level. However, although statistics for the years 1949 to 1958 only are available, they show that enrolments far outstripped graduates in the course. Few students actually completed the course.⁴³

On May 12, 1938, Mr. W. Myers-King, President of the Queensland Music Council, informed the Registrar that the Council was of the opinion that a Conservatorium should soon be established, that definite action was urgently needed, and proposed that a University Faculty of Music be concurrently established, with the Professor of Music as Director of the Conservatorium.⁴⁴ Among the recommendations were that it be located close to the city, have a minimum 600-seat concert hall, a 150-seat hall, and at least 20 sound-proofed studios. The Telegraph reported the progress of the submission to the Senate⁴⁵, which decided on June 15 that, given the moves currently in progress at the University, and that the Council's model is basically that of Melbourne University, the University should favourably consider the request on the understanding that the Council takes the necessary steps to ensure financial provision for a Conservatorium and

⁴³ See appendix B.

⁴⁴ Correspondence on UQA S130 Establishment - Conservatorium of Music.

⁴⁵ "Conservatorium of Music Proposals Now Before University Senate," Telegraph, 13-5-38. No further details available (see preface). Clipping on UQA S130 Establishment - Conservatorium of Music.

Faculty.

Not surprisingly, there appears to be no further correspondence relating to this proposal, which had at least recognised the special needs of Music - sound-proofing, concert facilities and studios, and easy access to the centre of culture. Although the outbreak of war may have slowed down enthusiasm, doubtless people were still looking forward to the realisation of their dreams.

Chapter Three

Slow Growth 1939 - 1951

The outbreak of war in 1939 would undoubtedly have suspended moves to establish a Faculty of Music from both inside and outside the University. The AMEB scheme still expanded, although the demands of a nation at war sometimes inconvenienced travelling examiners.¹ Priority for men and material went to the war effort, and work at the St. Lucia site slowed down before it became Army Headquarters in 1942. The trend towards increasing enrolments was halted and the teaching emphasis shifted to areas of immediate concern to the nation.

After the War enrolments of University students swelled owing to the large numbers of returned servicemen, who also proved to be dedicated students. Plans for new courses were drawn up, more staff were hired, students began to gain some influence in University affairs², and construction proceeded on the St. Lucia site. Accommodation was the main problem in those years and it

¹ See Lucille Schloss, "Hugh Brandon: His Contribution to Musical Life in Brisbane," B. Mus. (Hons) Thesis, Univ. of Qld. 1983. pp.37-39.

² Malcolm I. Thomis, A Place of Light and Learning: The University of Queensland's First Seventy-Five Years (St. Lucia: University of Queensland Press, 1985) is the best current source for the general history of the University.

was not fully solved even when the last departments, including Music, shifted from George Street to St. Lucia in the mid 1960's.

This is not to say that nothing was happening musically at the University. On May 14, 1940 the Music Sub-Committee of the Arts Faculty Board met to consider a letter from the Musical Association of Queensland regarding the appointment of a full-time lecturer, presumably in addition to Mr. May.³ Members had been questioned about their interest in lectures, the subjects they preferred, and their willingness to attend lectures. Prof. Michie investigated further. Twenty replies had been received and the idea mooted was for a short series of lectures, not a full course. While the Committee felt a full-time lecturer was desirable it was felt to be not a "propitious" time for such an appointment. The short courses were not practicable due to the cost and difficulty of securing the necessary highly-qualified people. The Committee hoped that there would soon be a Conservatorium of Music and such courses would then be feasible. No further action was recommended.

On December 16, 1940 the Senate approved the formation of a Public Lectures Committee, which included the Lecturer in Music, to co-ordinate public lectures.⁴ The Arts Faculty Board recommended on April 24, 1942 the

³ AFB, 14-5-40.

⁴ UQA S130 Rules - Music.

purchase through the Albert Norton Book Fund of the 36-volume The English Madrigal School and the 15-volume The English School of Lutenist Song Writers for the attractive pre-war prices of £22.9.2 and £8.14.2 respectively, noting that they should be in any good library.⁵ At the same meeting a Committee convened by the Lecturer in Music was formed to supervise the use of the Carnegie Set.

On April 17, 1944 the Arts Faculty Board recommended to the Professorial Board that the AMEB be requested to recognise the three units of Music in the Bachelor of Arts as equivalent to the requirements of the Licentiate Diploma.⁶ Mr. May had submitted on March 16 that the basis for his proposal was within the conditions set out on page 10, sections iv and v, of the AMEB rules for the L.Mus., and that the workload was equivalent to that for the first year of the B.Mus. or the third year of the Diploma of Music at Adelaide University, which already had such recognition. A request was sent to the AMEB, and the reply from Mr. J. Sutton Crow on June 28 gave approval for an exemption covering Musical Perception, Section I, and Grades I and II Theory.

On July 2, 1945, undoubtedly prompted by the increasing workload on Mr. May and his approaching retirement, the University appointed Mr. Hugh Earle

⁵ AFB, 27-4-42.

⁶ AFB, 17-4-44. Correspondence is on UQA S130 Courses - Music - Arts.

Brandon as Assistant Organiser and Examiner.⁷ He had established a successful teaching practice in Brisbane from 1932 to 1941, when he was invited by Mr. May to join the examining team of himself, Dulcie Sampson, Percy Brier and Allen McCristal.

Hugh Brandon tried to revive the Queensland University Musical Society during 1945 but was only able to attract women to the group. Nevertheless he went on to give QUMS many years of dedicated work as conductor and maintained his interest in the Society for the rest of his life. QUMS was still the chief musical performance group on campus, and doubtless music students would have found practical expression in a social context to balance their academic studies.

In October, 1945, Mr. May was advised that his re-appointment was approved to the date of his attaining the age of 65 years on May 30, 1947. Although the retiring age was 65, the Senate could, at its discretion, re-appoint an officer for one-year periods up to the age of 70 years.⁸ The Senate did extend his appointment annually up to his 70th. birthday. With the war now over and a return to normal conditions the questions of a Conservatorium and expansion in the University began to be addressed once again.

⁷ For a biography, see Schloss.

⁸ Letter from the Registrar to Mr. May, 3-10-45, on UQA S135 May, S.

On January 7, 1946, Mr. May submitted a petition with 418 signatures from teachers, students, musicians, and laymen requesting consideration for the establishment of a 'Master School of Music'.⁹ The costings he submitted were "rough", but ". . . will, I am sure, stand up to any Committee investigation. . . ", and he hoped the surplus from AMEB fees could be directed towards the School. Announcement of the School would also strengthen the public appeals already being made for funds towards items like scholarships and a concert-hall.

He referred to the recent Summer School of Music arranged by the Department of Music and said that while it was valuable, ". . . something more permanent and of more far reaching influence is required."

The fees paid by students, given as £48.8.0. per year of four terms, plus the AMEB surplus, would not only cover salaries but also provide a fund for capital items. The aim was to have staff appointed after international advertisements. Each staff member was to take twenty-four students in chief study and twenty-four in second study, with other subjects given by lecture. An interesting feature was the notion of a system of scholarships funded from all over the State, and incorporating a bond system whereby holders would be required to return to the donor area and work for at least five years, thus distributing teaching talent throughout the State at no cost to the

⁹ Correspondence on UQA S130 Development - Music - 1933-1952.

University. This scheme would have necessitated public support on a level still uncommon today, and would also have created problems for any gifted students who sought to study further or perform overseas (given that at this time people still had to go overseas to 'make a name' and perform regularly).

His financial statement foresaw no increase in either material costs or salaries for the clerical staff or Professor. He had obtained a figure of £5,000 for the cost of a building with three sound-proofed studios, lecture hall, and offices, with a main building that could be the basis for expansion. Melbourne University's management of the Conservatorium was taken as the financial and administrative model.

The submission was duly forwarded to the Senate and a sub-committee was formed to investigate further.¹⁰ The sub-committee felt that:

- (a) It might be wise to appoint a Professor before actually establishing the School, in order to draw up a scheme of studies;
- (b) The Professor should have a grounding in composition, in order to facilitate teaching in that subject;

¹⁰ Mr. May, Prof. Alcock, Prof. Stable.

(c) The Professor should be appointed conjointly between the University and the Department of Public Instruction;

(d) The University and the Department of Public Instruction should jointly administer the School.

The advice of Dr. Edgar Bainton, Director of the State Conservatorium of New South Wales, was sought in September and the following points emerged:

(a) None of the three current schools were satisfactory in that not enough attention was given to practical studies;

(b) Highly qualified people would be needed;

(c) The most suitable site was close to the city but it would be severely handicapped without adequate practice rooms, a hall and accommodation;

(d) He doubted that enough students would be forthcoming to justify the expense and felt that a junior college could be successfully established and work with a Faculty of Music, contributing studies toward a Mus. Bac. and a Teachers Diploma.

It would seem that these opinions carried some weight, for the sub-committee met only several more times over the next eighteen months and the proposal seemed to go into abeyance.

Throughout this period regular duties went on. The Arts Faculty Board on April 15, 1946, noted Mr. May's

purchase of books and music to the value of £11.7.11 whilst in Melbourne. He informed the Faculty of other possible revenue sources for books, for example the profit from the sale of stencilled lectures and from subscriptions to a 'Form' bulletin issued by the Music Department. At the time there were sixty subscriptions at a cost of 3/6d each, with a profit of about £5 per month from the eleven issues so far. The Board resolved to draw the attention of the Library Committee and the Public Lectures Committee to these revenue sources.

On the same date he reported that the Carnegie Set was in constant use by the Departments of Music and Modern Languages, and the Public Lectures Committee. The equipment was obsolete, the records worn, and there was the need for greater co-operation with the Students Union. At a later meeting¹¹ the Faculty Board recommended the Set be upgraded and the Carnegie Corporation be approached for sixteen-inch orthacoustic records. There appears to be no further reference to this matter but the set was still in use in the early 1960's.

However, the most important development of this period was the annual Summer School of Music, organised by the University through Mr. May. In fact, he admitted that planning had begun during the second period of his examination tour, and the first approaches to tutors had

¹¹ AFB, 15-7-46.

been sent by telegram from Mosman.¹² Despite the early association of the University with the Schools, there appears to be no information about them on University files, and they were not mentioned in the annual reports of the University or the Faculty of Arts. Modelled after the annual Summer Holiday Courses conducted by the Music Teachers Association (England) at the Sherborne School for Girls in Dorset¹³, the aim according to Mr. May was ". . . to give country musicians especially a new enthusiasm and general appreciation of music, as well as technical improvement."¹⁴ The School obviously grew out of a desire to give musicians and teachers a concentrated educational experience of a kind not then locally available due to the lack of a central conservatorium.

I have felt for a very long while that teachers in Queensland wanted something done for them. Queensland is so widely scattered and educational facilities are extremely limited. The refresher course is a very great feature of medical life and many doctors cheerfully avail themselves of it, and in England the Summer School is an established institution. With that

¹² "School of Music: Opening on Monday: Director Interviewed," Toowoomba Chronicle, 12-1-46, p. 6, col. 5. The Toowoomba Chronicle ran a lengthy article on the School nearly every day it was in progress.

¹³ "Sydney May Introduces The Summer School of Music Held in Queensland," Australian Musical News and Digest, Jan. 1947, pp. 11-12.

¹⁴ "Plans Music School Again," CM, 17-1-46, p. 3, col. 2.

in at the back of my mind I planned this school.¹⁵

The first School, from January 14 to 25, 1946, drew 175 enrolments to the attractive Glennie Memorial School in Toowoomba. Notable musicians at the School included pianist Laurence Godfrey Smith, violinist Hayden Beck, and singer Harold Williams (who when asked if he recommended abdominal breathing for singers of both sexes, replied, "Yes, but it may make you fat.").¹⁶ Composer/conductor Clive Douglas and Mr. Archie Day took orchestral classes, Mr. Brandon the choral classes, and Rhoda Felgate the Speech and Drama classes.

Because there was only one fifty-minute session in progress at a time, students were able to attend all the classes offered, and could attend musical and dramatic performances in the evenings.¹⁷ These culminated in a performance by the ABC Brisbane Orchestra. While the 'live-in' music camp is a feature of Australian musical life now, e.g., the National Music Camp for youth orchestra players, and the Summer School held at MacGregor College, Toowoomba, this was believed to be the first

¹⁵ "School of Music: Opening on Monday: Director Interviewed," Toowoomba Chronicle, 12-1-46, p. 6, col. 5.

¹⁶ "Singing Not Just Noise," CM, 16-1-46, p. 3, col. 9.

¹⁷ Program of 1946 Summer School of Music, donated to the University of Queensland. A number of programs and newspaper clippings were donated by the family of Mr. May and are now housed in the Fryer Library, Univ. of Qld.

school of its type in Australia.

The School gave many country musicians their first exposure to live, high-class musical performances - highlighting in turn the poor facilities in country centres for music - and staff declared that it should be a regular institution.¹⁸ Such was its attraction that many last-minute enrolments were refused and one person actually tried to 'gate-crash' the opening ceremony, during which Archbishop Duhig spoke of the great task ahead of teachers to eliminate ". . . the influence of certain types of films and music hall theatricals over young people."¹⁹

The School coincided with the moves to establish a 'Master School of Music' (see above), and while providing a demonstration of demand, Mr. May also paradoxically stated, "It is too early to talk of a Conservatorium. Those who demand one now do not know the ABC of musical organisation."²⁰ He was in fact quite scathing of the often unrealistic schemes and comments he read about concert halls and music schools in the press:

. . . Have any of our writers of these articles ever spent time on assessing costs and possibilities? Why fall back on the Government for subsidies when it is already faced with a

¹⁸ "Poor facilities Bar Good Music," CM, 16-1-46, p. 3, cols. 8-9.

¹⁹ "Tried to Join Melody," CM, 15-1-46, p. 3, col. 2.

²⁰ "Musicians Seek Master School," CM, 15-1-46, p. 3, cols. 1-2.

wild-cat scheme to spend £200,000,000 on railways? . . .²¹

preferring that people work for them. ". . . if you really want Summer Schools and a Master School you must work for them and give them your support." and that the School was the culmination of contacts made since 1927.²²

Archbishop Duhig also touched on the Conservatorium question in his opening address. While praising the work of the State Government and the University in music education, he added:

. . . all other agencies will fall short of attaining the desired results unless a Conservatorium of Music is established in Brisbane. Such an institution is urgently needed and ardently desired. . . .²³

Buoyed by the success in 1946, a second School was held from January 13 to 23, 1947, again at Glennie. Two enrolments came from New South Wales, and among the teaching staff were violinist Mr. Ernest Llewellyn, singer Godfrey Stirling, and cellist Don Howley. The teaching program was largely the same and included a class by Professor W.M. Kyle on psychology in music.²⁴ The press

²¹ "School of Music: Bells Ring Close: Happy Memories," Toowoomba Chronicle, 26-1-46, p. 6, cols. 4-5.

²² Ibid.

²³ "School of Music: Official Opening: Dr. Duhig's Address," Toowoomba Chronicle, 15-1-46, p. 4, cols. 4-5.

²⁴ Program of 1947 Summer School of Music, donated to the University of Queensland and held in the Fryer Library.

reported the success of the School and repeated comments made by Mr. May that the lack of systematic training of music teachers, and of a registration system, were hampering the progress of music. Mr. May noted that the situation was such that men were especially discouraged from pursuing such a financially unrewarding profession - of the 200 students there were only nine men.²⁵ The idea that girls were more musically inclined than boys was dismissed by Mr. Brandon, who also stated that music teaching in boys' secondary schools in Queensland lagged far behind that in southern states.²⁶

The 1948 School was held at Brisbane Boys' College, Toowong, since Glennie was not available. Melbourne organist Dr. A.E. Floyd and Sydney composer/pianist Frank Hutchens joined Ernest Llewellyn and other School 'regulars' in presenting a very full program of studies.²⁷ Mr Hutchens also promised to set to music the best original poem submitted by a student in an attempt to help

²⁵ "Lack of Teachers Retarding Music," CM, 13-1-47, p. 3 col. 6.

²⁶ "Music Lagging in Boys' Schools," CM, 14-1-47, p. 5 col. 5.

²⁷ Program of the 1948 Summer School, donated to the University of Queensland and held in Fryer Library.

the students realise the power of Music to ". . . add vividness to poetical ideas."²⁸

The 1948 School raised a profit of £250, which went into the general University funds, but the next three Schools realised less and this may have prompted the University to withdraw its support in 1950, although Mr. May later stated that no reason was given.²⁹

The 1949 School had an even fuller schedule of classes and presentations, and the School concept was praised for its work by visiting tutors. A journalist noted that the keenest of the 207 students he saw was Florence Lang, a twenty-three year old cripple who wanted to study Speech Therapy.³⁰

The question of a Queensland Conservatorium of Music was again raised in the press, with Mr. Hutchens pointing out that at least fifty Queenslanders attended the Sydney Conservatorium and that he regarded them as among the most talented. He said that it was up to Queenslanders themselves to decide what form of institution to have in Queensland. "The proposed Chair of Music at the Queensland University is a big step forward," he said.³¹

²⁸ "Creative Instinct Vital Need: Composer Sees Art Boom Here," CM, 13-1-48, p. 3, cols. 4-5.

²⁹ Toowoomba Chronicle, 8-1-53, p. 5, cols. 3-4.

³⁰ "Summer School of Music: Cripple Keenest Student," CM, 12-1-49, p. 5, col. 3.

³¹ "Musical Students have to go South," CM, 11-1-49, p. 5, col. 5.



Fig. 3. Composer Frank Hutchens at the piano with students of the 1949 Summer School of Music. (Photograph from The Courier Mail)

The 1949 School also attracted the attention of Dr. Robert Dalley-Scarlett, who wrote an article based on the impressions he gained from the unreserved approval of Dr. A.E. Floyd.³² While acknowledging the fact it was unique in Australia, he also said that its impact could only be small at present due to its short duration. Mr. May himself acknowledged that a more permanent institution was needed, while Dr. Dalley-Scarlett had heard ". . . no end of the marvels which would be accomplished if we had a conservatorium." However, the School pointed the way to what could be achieved by a properly organised conservatorium attended by eager students.

Dr. Dalley-Scarlett had the opportunity to observe the 1950 School.³³ He found the enthusiasm inspiring, but expressed concern for those who, due to cost or distance, missed out. Half a dozen Schools throughout the State could ". . . revolutionize our musical outlook." He believed the ensemble classes were probably of greatest benefit, not only for the experience of performing in such ensembles, but also in the generation of enthusiasm through just seeing what could be accomplished with limited resources. The choir, for example, not only memorised a long and difficult part-song of Frank Hutchens', but many members copied their own score due to

³² Dr. Robert Dalley-Scarlett, "The Useful Musician," The Canon, 2, No. 7 (1949), 319-21.

³³ Dr. Robert Dalley-Scarlett, "Summer School of Music - Brisbane 1950," The Canon, 3, No. 7 (1950), 424-46.

a shortage of music. The orchestra played with admirable intonation, and other ensembles surprised by the standards which were achieved by people of varying backgrounds, some of whom had never performed in public before.

Dr. Dalley-Scarlett also noted that Mr. May had established the Schools ". . . in the teeth of hostile criticism. . ." and ". . . entirely confounded that hostile criticism, even if he has not as yet silenced it."³⁴ Finally, the question of a Conservatorium arose, it being noted that ". . . myopic, if not insincere . . . " critics objected to the School because it was not a Conservatorium.³⁵ He pointed out that the Schools generated enthusiasm and skills which could be transferred back to the community, while Conservatorium students were lost to their communities for years at a time, if they ever returned at all. His final comment was:

The Summer School movement has a very definite practical value in Queensland. It should, and must, be encouraged, and I know no one more fitted to organize such a movement than Mr. Sydney May.³⁶

The issue of a Conservatorium again surfaced. Mr. May expressed confidence that a practical start to a Conservatorium was being made and hoped that:

³⁴ Ibid, p. 424.

³⁵ Ibid, p. 425.

³⁶ Ibid, p. 426.

. . . this will be the last Summer School, and that this time next year you will be gathered together to launch a self-supporting Queensland School of Music. . . . Don't just sit down and wait for the dole.³⁷

He also said there was far too much talk of Government subsidy and that it did not look as if much help could be expected from the University. It would be preferable if the School were conducted by its own board.

Despite the widespread praise for the Schools, the University withdrew its support in 1950, although Mr. May and the members decided to continue and he risked his own capital to organise them. The School returned to Glennie in 1951³⁸, and at the opening ceremony Mr. Duggan (the Minister for Transport) stated:

The Government is anxious to establish such an institution [a Conservatorium]. . . . Several sums of money have been offered in this regard. Unfortunately there are physical reasons preventing the Government from doing anything at present.³⁹

³⁷ "Get own school in 6 months," CM, 10-1-50, p. 5, col. 7.

³⁸ Program of 1951 Summer School, held in the Fryer Library.

³⁹ "Summer School of Music Officially Opened," Toowoomba Chronicle, 8-1-51, p. 4, cols. 5-6.

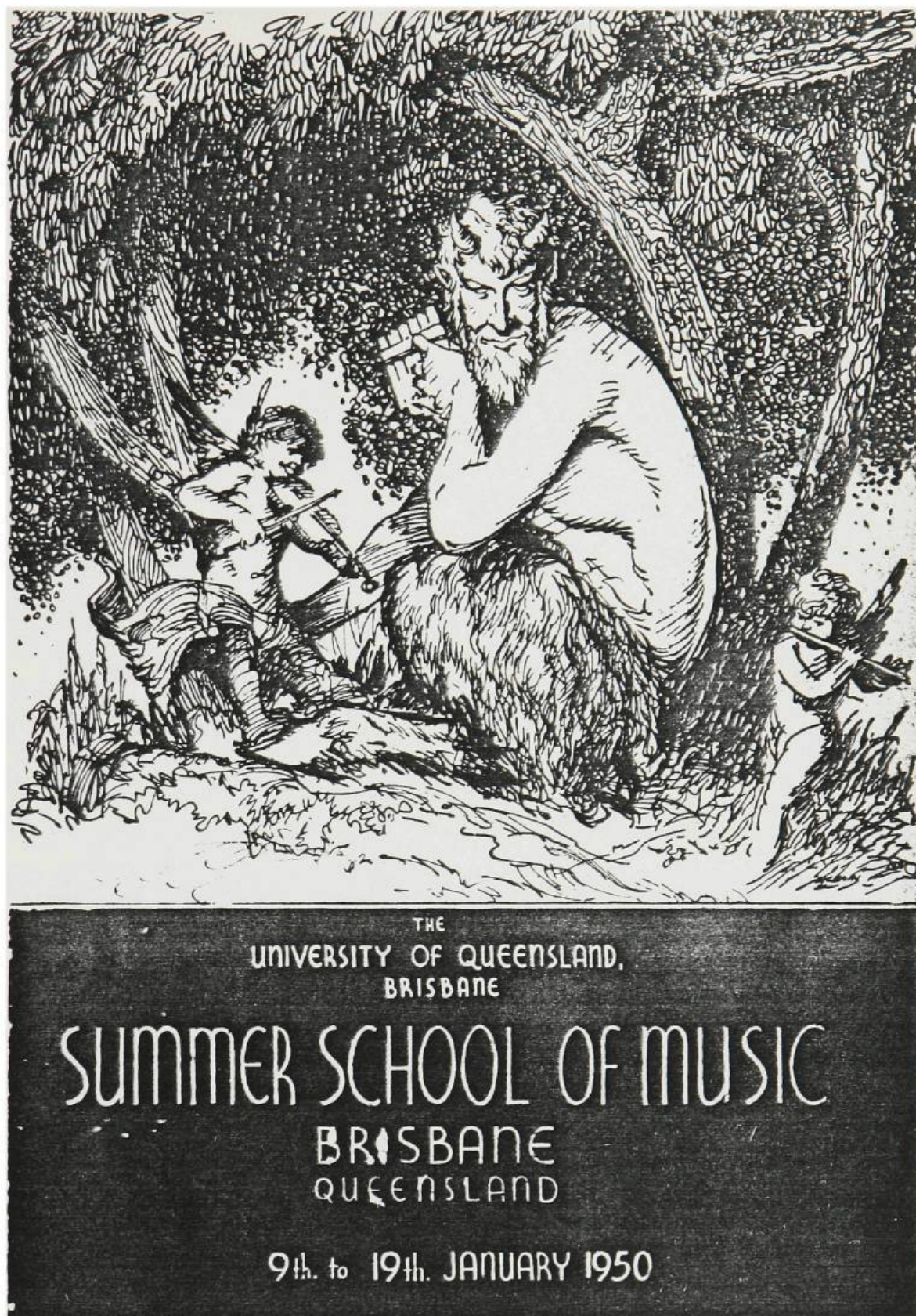


Fig. 4. The cover design to the Program for the 1950 Summer School of Music. Original in Fryer Library, University of Queensland.

Mr. Duggan also acknowledged that the submissions made by Mr. May were financially realistic and widely supported by the Government. The press noted that no details of the seven-foolscap-page submission had been released, but it was believed one proposal was to do without "expensive overheads" like a highly-paid Director.⁴⁰

A record 120 students - some coming from as far as Adelaide and Cairns - 16 lecturers and 16 domestics were in residence for the 1952 School. In welcoming the assembly, Mr. Duggan reported that a committee had been appointed to investigate the Conservatorium idea.⁴¹

However, at the opening ceremony to the 1953 School, Mr. Duggan - by now Deputy-Premier - clearly implied that the financial management of the University, which was run at a deficit because, he alleged, the University authorities had told him ". . . business could not be combined with learning. . . ", was clearly inadequate compared to that of the profitable School.⁴² Mr. May had been critical of musicians for their lukewarm support, particularly in Brisbane.⁴³ He had by now retired from the

⁴⁰ "Plan before Govt. for music school," CM, 8-1-51, p. 5, col. 5.

⁴¹ "Summer School of Music Opens With Record Attendance," Toowoomba Chronicle, 7-1-52, p. 5 col. 5.

⁴² "Summer School of Music Formally Opened," Toowoomba Chronicle, 8-1-53, p. 5, cols. 3-4.

⁴³ "City lags on appeal," CM, 9-1-53, p. 3, col. 7.

University and was also critical of that institution for its inactivity, calling Music the "Cinderella department of the University . . . " and saying that the Senate's attitude towards him as lecturer also showed its apathy towards music.⁴⁴ The Government was also delaying, putting music into the ". . . background of proposed public works. . . " due to Commonwealth funding cuts, and plans to take over the old Masonic Temple site from the University and renovate it as a Conservatorium had to be shelved.⁴⁵

The 1953 School was to be the last and, while this was not known at the time, Mr. May summed up his achievement by saying:

The upward surge of costs has caused many anxious moments, but when I look over the people here and see those who have given moral and financial support, I feel I have achieved something worth-while.⁴⁶

Despite his efforts he was increasingly at odds with the University authorities in the years prior to his retirement. When he approached his seventieth birthday, and thus his termination date, he asked that he be kept as an AMEB examiner, since the Board had no regulations

⁴⁴ "Music 'cinderella' says lecturer," CM, 10-1-53, p. 6, col. 6.

⁴⁵ "Well down on list," CM, 10-1-53, p. 6, col. 7.

⁴⁶ "One Hundred and five music lovers can't be wrong," CM, 16-1-53, p. 2, cols. 3-6.

covering the age of its examiners. He was allowed to continue for the rest of 1952, whereupon he drew up a timetable giving substantial work to himself and requested that he be allowed to examine on a salary basis, rather than hourly. The tone of correspondence indicates that Mr. May's offer and stance was not favourably viewed and in October, 1952, he withdrew his services.⁴⁷ His letter advising this struck a pessimistic tone about what he had actually achieved. Mr. May seems to have been disillusioned by the failure of his efforts to establish a Conservatorium or Faculty of Music, and by the apparent lack of interest from the University not only in that area but also in the activities of the Department in general.

This is not to say that individuals like Prof. Stable, the Registrar, and others were not appreciative. The Registrar replied to his letter in a friendly way, was keen to have him visit, and doubted that he need be so pessimistic about his achievements - chief of which of course was the tremendous growth of the AMEB - and the driving energy he displayed in pursuing his aims. However, as an institution the University seemed less than appreciative of Mr. May's efforts. His retirement went unannounced not only publically but in the Annual Report of the University, and he was not given any recognition such as an honorary degree. He probably retained an interest in the University, although he was critical of

⁴⁷ Correspondence on UQA S135 May, S.

its inactivity with the Music Department, and he still worked towards establishing a Conservatorium fund. He was active in several areas up to his death in 1968.⁴⁸

As well as the development of the AMEB, his real achievement at the University was to establish Music as a working Department of the University and generate awareness of the need for development.

Behind all this activity however there was still the submission for the 'Master School', for which a sub-committee had been in operation from 1946. Mr. May reported on March 15, 1948, that the Students Union had carried out a survey of Diploma courses and had also stressed the need for a "practising school" in association with the Department of Music. Such a school was "essential" and the costings, at £15,000 over three years, were viable. Aiming for establishment in 1949, he also said that regional subsidiary schools should also be set up:

With my experience of examinations and Summer Schools, I have not the slightest doubt in my mind that the Practising School, if set up, would be no burden on the University but would be a payable proposition almost from the start.

Experience elsewhere has shown that it is essential that the higher teaching of music should be controlled by the University.⁴⁹

⁴⁸ "Music Authority Dies at 80," CM, 22-11-68, p. 11, cols. 3-5.

⁴⁹ Correspondence on UQA S130 Development - Music 1933-52.

The Registrar sent a memorandum to the Committee members in April, 1948, informing them that another meeting was being called for " Further consideration of this matter in view of steps being taken outside the University in this connection."⁵⁰ Mr. May amended his plan, the salient features being:

- (a) 'Music' covered Music and Dramatic Art;
- (b) That an academic degree course and a practising School of Music (post-secondary course and Diploma) be inaugurated in the Faculty of Arts;
- (c) The Dean of Arts to be Director pending a suitable appointment;
- (d) Four new staff to be appointed, in Piano, Violin, Singing, and Dramatic Art;
- (e) A lecturer in Composition be appointed to augment present staff;
- (f) The present office staff of four be retained;
- (g) That ultimately an Orchestral and Band (Military and Brass) School be considered as an adjunct to the course;
- (h) Post-Secondary collegiate schools be established in Cairns, Townsville, Mackay, Rockhampton, Maryborough, and Toowoomba, conditional upon the local authorities providing the necessary studies, financial guarantees of staff salaries, and a building to avoid any demand on University funds;

⁵⁰ Ibid.

- (i) The School to be self-supporting in three years;
- (j) Registration of music teachers to be essential, controlled by a board reporting to the University;
- (k) Public fundraising campaigns to be mounted;
- (l) The necessary buildings include three sound-proofed studios, two lecture theatres, and two offices.

The proposals have a number of flaws, such as:

- (a) The clash of interests between the Departments of Music and English over Dramatic Art;
- (b) The provision of so many centres indicates an idea of demand which may have been greatly over-estimated;
- (c) Local authorities would probably not fully fund such centres as envisaged;
- (d) The resources required - offices, studios, instruments, music, books, records, etc. - would have been far beyond what is indicated in the reports.

Nevertheless, the Committee recommended on May 6, 1948, that:

. . . the time has come when the University should provide facilities for the higher study and practice of music and it is recommended that both the academic degree course and a Practising School of Music (Post-Secondary Course and

Diploma) be inaugurated in the Faculty of Arts as soon as possible.⁵¹

Four staff appointments, plus a Professor skilled in Composition and Orchestration were recommended; it was suggested that the Brisbane City Council be approached for accommodation; and regional collegiate schools should be established. Mr. May was prepared to collect funds up to £16,000 over three years to cover costs, and it was envisaged that 120 students per year would pay fees of £45 each. The Senate resolved to adopt the report in principle on July 1, 1948.

This report on possible development in the Music Department was overshadowed by a much larger University development report released in 1949.⁵² In fact, the above recommendations formed most of the material dealing with Music for that report. This review was carried out because from July 1, 1941, the State Government endowment to the University had been increased from £20,000 to £40,000 annually, with a pound for pound subsidy for amounts over £10,000, provided that after seven years the amount of annual endowment would be reviewed. This came about due to the National Education Coordination and The University of Queensland Acts Amendment Bill, which established a larger Senate having a preponderance of

⁵¹ Ibid.

⁵² The University of Queensland: Its Development and Future Expansion (Brisbane: Univ. of Qld. Press, 1949). Henceforth cited as UODFE.

members appointed by the Governor-in-Council. Seen as an attempt to impose Government control on the University, it was hotly opposed by staff and students in Parliament itself, and was one of the most contentious pieces of legislation put up by the Forgan Smith Government.⁵³ It was perhaps unfortunate that relations with the Government, which still controlled the funding, were at their most strained during the 1940's and 1950's.⁵⁴

The Vice-Chancellor, J.D. Story, pointed out the University's various problems, including provision of external studies, scattered buildings and lack of public support, commenting that, " Few Universities have such extensive duties thrust upon them; few Universities have done so much with so little to do it with."⁵⁵

The Report noted that the provision of finance was crucial to establishing new teaching activities and a five-year plan was drawn up, showing a three-tiered development program. Projects were split into 'Highly Desirable', 'Desirable', and 'Commendable' categories. Among the 'Highly Desirable' were the establishment of a

⁵³ Clem Lack, ed., Three Decades of Queensland Political History (Brisbane: Qld. Govt. Printer, 1962), pp. 202-03.

⁵⁴ See Thomis, pp. 224-31. The State Government declined to increase the annual endowment, although it was by then covering large deficits and soon contributed much more in grants.

⁵⁵ UODFE, p. 10.

School of Asiatic Studies, of Faculties and Professorships in Architecture and Education, and a Chair in Economics.

Music came into the 'Desirable' category and, drawing on the sub-committee report approved by the Senate, recommended;

(a) That a Faculty of Music and a Chair in Music be established ". . . as soon as circumstances permit. . . .";

(b) "That the Senate express its earnest desire to collaborate with the State Government in the development of Music.";

(c) That pending inauguration of a Chair and Faculty, steps be taken to establish a practising school within the Faculty of Arts;

(d) That with the establishment of a Practising School, consideration be given to establishing post-secondary collegiate schools in one or more of the following towns: Cairns, Mackay, Rockhampton, Maryborough, and Toowoomba.⁵⁶

The Chancellor notified the Premier on July 16, 1948, of the adoption of the sub-committee's recommendations and an acknowledgment was dated July 29. On July 31, the Brisbane Telegraph quoted the Premier as saying in relation to a Conservatorium, "We are not doing

⁵⁶ UODFE, p.52.

anything in the matter at the present time."⁵⁷ He noted that reports had been received but the project was too big and accommodation was a problem. When questioned about the University's possible role he said;

The University authorities have got all the labour they can get to try to complete the new University buildings at St. Lucia. The present building is crowded and the various activities of the University are scattered about the city; . . . before any move at all was made the matter would have to be examined thoroughly by a competent authority to be created.

The Musical Association of Queensland was also lobbying the University. The Secretary, Vaughan Poultney, asked in a letter to the Registrar whether the University was contemplating action, asking it to do so, and offering support.⁵⁸ This submission was also forwarded to the Premier. No action would appear to have followed and the Conservatorium idea again lapsed.

On February 24, 1949, Mr. May wrote to Professor Kyle requesting direction regarding lectures in 'Principles of Teaching Music'. This course comprised fifteen one-hour lectures, offered in first or second terms. Attached was the course outline as follows:⁵⁹

⁵⁷ "State Conservatorium in Abeyance," Telegraph, 31-7-48. no details. Clipping on UQA S130 Development - Music - 1933-52. This article does not appear in the extant editions of the Telegraph or The Courier Mail. It possibly appeared in another, unpreserved, edition.

⁵⁸ Letter dated 28-7-48, on UQA S130 Development - Music - 1933-52.

⁵⁹ UQA S130 Rules - Music.

1. How to teach the good legato tone.
2. How to teach the good staccato touch.
3. Tone control.
4. How to pedal correctly.
5. Aural training and general musicianship.
6. Style in music.
7. The specific problem of the highly gifted candidate and teaching according to the age of the pupil.
8. The problem of bad playing.
9. The problem of scales and arpeggios.
10. Bad practice, its cause and cure.
11. Sight-reading, the long-term approach.
12. Daily practice chart, scales and arpeggios, and the choice of the right list and tempo.
13. Some common technical faults and their cure.
14. How to prepare and practise for examinations.
15. Examinations, the sane approach and the bad examination candidate.

Although there is nothing on the file to explain the background to this course it appears to be aimed at Diploma students and was meant to provide a more formal appraisal of their teaching skills. In any event, the Senate changed the Diploma in Music rules in March, 1949, to delete the entry in rule 1(b), ". . . and has been a teacher of Music for at least three years. . .

satisfactory to the Senate." and added to the list of subjects in paragraph 4," (vi) The Principles and Practice of Teaching Music."

In October 1949, the 'Conservatorium Ways and Means Sub-Committee' lodged another call for a Conservatorium and a practical course within the Faculty of Arts.⁶⁰ Four Professors, and Schools of Composition, Research, and Scientific Research were envisaged. Once again no result was forthcoming. This "Sub-Committee" was presumably the one referred to in press reports as comprising Mr. May, Mr. Les Edye, and Mrs. E.F. Blyth.⁶¹ In January, 1950, Mr. Edye had submitted a proposal to the Premier, Mr. Hanlon, similar to those of several years ago. Public subscription, plus the transfer of the AMEB to the 'Master School', would see it function effectively. The proposal was referred to the University for study and in April the Senate re-affirmed its ". . . earnest desire to collaborate with the Government in the development of Music in the State." It was pointed out that an AMEB transfer would need the agreement of the Board. Calling attention to the 1949 Review Report on Music as a

⁶⁰ Correspondence on UQA S130 Establishment: Conservatorium of Music.

⁶¹ Telegraph, 28-3-50, p. 3, col. 6. Clipping on UQA S130 Establishment: Conservatorium of Music.

desirable development, it would appear that again no definite action was taken.⁶²

It was during this year that the University decided to cancel the Summer Schools, a move which for all intensive purposes seemed contradictory to the University's published commitment to music. Moreover, the University had for years channeled School and AMEB profits into its general funds, in contradiction of the original aims of the Music Advisory Board back in the 1920's. Little wonder that Mr. May was becoming frustrated with the University. Even the recognition of Music as a humanities discipline within the Faculty of Arts was slow in coming. In July, 1950, the Arts Faculty Board resolved that there should be four-year Honours courses in all schools,⁶³ and the Dean requested all Departments to submit details of possible courses.⁶⁴ Music was not one of these, although there is no indication of the reason for this neglect.

Yet another proposal was submitted by Mr. May in early 1951 for a 'Queensland School of Music'.⁶⁵ The Vice-

⁶² Correspondence on UQA S130 Development - Music - 1933-52.

⁶³ AFB, 31-7-50.

⁶⁴ AFB, 4-9-50.

⁶⁵ UQA S130 Development - Music - 1933-52. The proposal is unsigned, undated, and incomplete. However, the text plainly shows that it was drawn up by Mr. May..

Chancellor, J.D. Story, advised the Director-General of Education that several options of all the proposals that kept cropping up were feasible, viz. a Conservatorium; the 'Queensland School of Music', which would incorporate the annual Summer School; and a Faculty of Music. Many issues had to be considered, including funding, purposes, powers and functions, location, accommodation and equipment, standard and recognition of teaching and awards, and so on. He suggested a Government committee should be appointed. This was done⁶⁶ and from here the question of a Conservatorium began to shift away from the University towards an independent body.

Correspondence throughout 1951 was concerned with the accommodation needs of the University and a Conservatorium. The question of transferring the AMEB to a Conservatorium also arose, and there were even discussions about absorbing the University's Music activities in full. It would appear that the last proposal was not seriously considered. Mr. May and Mr. Edye eventually presented £2000 to the Premier, Mr. Gair, and by 1957 the Queensland Conservatorium of Music was a reality, albeit in a form very different from that originally envisaged. The stage was also set for a slow but steady growth in the operations of the University Music Department.

⁶⁶ Queensland Government Gazette, Vol. CLXXVII, No. 16. 17-5-51. Extract on UQA S130 Establishment - Conservatorium of Music.

Chapter Four

Expansion and Consolidation

1952 - 1966

By August 1951, eleven departments, including Music, were housed in Old Government House, George Street (today part of the Queensland Institute of Technology). Mr. May's retirement left the Department in basically the same position it started in, one person doing both the AMEB work - by now greatly expanded - plus the also widened lecture load. Clearly this state of affairs could not continue. Nevertheless it was several years before another staff member was appointed and much longer before the Department finally left George Street.¹

In September, 1952, Mr. Brandon proposed that Harmony and Counterpoint, currently offered in alternate years, would be better as Harmony and Counterpoint I and II, offered concurrently, and that History of Music be expanded to two units.² The Senate approved the rule change on September 25, to take effect from 1953.³ He

¹ Tracing the Department's development in the mid-1950's is difficult since the University Development file covering 1953 to 1958 is missing. Major sources were the Arts Faculty Board minutes, and the papers of Mr. Brandon.

² AFB, 10-9-52.

³ Correspondence on UQA S130 Rules: Music.

followed this up with a proposal to raise the unit value of Music as a subject within the B.A. and a committee comprising Mr. Brandon, Prof. Kyle and the Dean of Arts investigated further.⁴

The Committee recommended a two-year course as follows:

Year 1: Harmony and Counterpoint I - 60 lectures, subjects treated separately, but in combination for their sense of relation to the Art of Music in general.

History of Music I - 60 lectures covering 1500 to 1800.

Year 2: Harmony and Counterpoint II - 60 lectures, more advanced work.

History of Music II - 60 lectures, covering 1800 to the present, and including Form and general teaching principles.

Elementary Sound was to be discontinued and the above would count as four units of the ten unit B.A., either as two subjects in two parts, or one in three parts and one in one part. This was adopted by the Faculty.⁵

⁴ AFB, 9-3-53.

⁵ AFB, 9-6-53. The second year course was to be sixty lectures of one hour's length, with the set texts being Gerald Abraham, A Hundred Years of Music; R. A. Leonard, The Stream of Music; and Gray, Contemporary Music. Harmony and Counterpoint each had thirty lectures, using Musicianship For Students Bk. II (Novello Primer No. 121), and Bairstow, Counterpoint and Harmony, chapters sixteen to twenty-one. (AFB, 25-8-53).

During 1953 Mr. Brandon was made Senior Lecturer and Organiser in Music. He set about his task with the same enthusiasm as Mr. May. The entries continued to grow, the system was well co-ordinated and efficiently run, and he successfully lobbied for air travel for examiners. The eventual establishment of examination centres at Darwin and Port Moresby made plane travel a necessity.⁶

In 1955 Mr. Brandon wrote an article which demonstrated the range of Department activities.⁷ He explained the course offerings, and the fact that there were thirty-four internal enrolments, and a few external students. The Department had recently received a gift of a collection of chamber music from the family of Miss Vada Jeffries, which was intended to go to the proposed Conservatorium.⁸ Of the 10,000 plus AMEB candidates in 1954, 530 took Grade 6 for the Senior Public Examinations. At this time there were twelve Music and five Speech and Drama examiners travelling all over Queensland, ". . . thus forming a link between the University and a vast number of young Queenslanders outside the metropolitan

⁶ Lucille Schloss, "Hugh Brandon: His Contribution to Musical Life in Brisbane," B.Mus.(Hons) Thesis, Univ. of Qld. 1983. pp. 40-41.

⁷ Hugh Brandon, "Music Department," University of Queensland Gazette. No. 32, (Sept 1955), p. 13.

⁸ Further details of this and other gifts can be found in Hugh Brandon, "Recent Benefactions in the Music School," University of Queensland Gazette. No. 35, (Sept 1956), p. 11.

area."

QUMS and its smaller chamber group, the Madrigal Singers (later to become Pro Musica), were growing (150 and 30 members respectively), and the highlight of 1955 was the 300-voice Intervarsity Choral Festival performance of the Mozart Requiem, which was recorded by the ABC. Mr. James Christiansen, one of the soloists, was also Queensland University Musical Scholar to the Elder Conservatorium. The funds for this Scholarship came out of AMEB fees.

In October, 1955, it was pointed out that the regulations for the Diploma in Music were unclear in that they implied a student might be required to study both Education I and a Modern Foreign Language, therefore requiring more than eight units. Mr. Brandon's revised regulations giving a choice of one or the other were approved by the Arts Faculty Board on November 14, and by the Senate on May 17, 1956.⁹

The University itself was also growing. The Vice-Chancellor, J.D. Story, in an editorial in the University of Queensland Gazette, called a Great Hall a vital part of the St. Lucia concept, a social and ceremonial centre for conferences, meetings, examinations, and graduations.

The providing of a Great Hall for the People's University, as one of the major ways of celebrating the Centenary of Queensland, would be fitting. The Great Hall, like the

⁹ AFB, 3-10-55 and 14-11-55. Correspondence on UQA S130 Rules: Music.

University itself, would belong to all; a beautiful Great Hall could be one of the crowning glories of the whole St. Lucia concept.¹⁰

The front and back cover of that issue reproduced an architect's sketch of a long, tall building which was obviously meant to be in the same style as the other buildings within the cloisters. The final product, Mayne Hall, was still fourteen years away.

There is evidence to suggest that the University first recognised Music as a formal Department in 1956. The 1970 University statistics compilation shows a table of enrolments by Department, with a footnote that the first year of formal recognition is marked.¹¹ Music appears on page 86, with the year of 1956. However there were earlier references which indicate at least a semi-formal recognition of Music as a teaching Department. The University Annual Report to Parliament for 1936, in relating Mr. Mays' gift of records, specifically refers to "the Music Department" (see above). In 1939, a notice was promulgated showing a 'Music Department Time Table'.¹² The Arts Faculty Board made reference to the "Department"

¹⁰ J.D. Story, "The Great Hall," Editorial, University of Queensland Gazette, No. 39 (Dec 1957), p. 2.

¹¹ Statistics 1970 (St. Lucia: Univ. of Qld. Press, 1970), p. 23.

¹² UQA S130 Rules: Music.

in 1946,¹³ the Students Union in a submission on Diploma courses, and the Registrar in 1947.¹⁴

The Arts Faculty Annual Report for 1951 also separately referred to the Music Department but the entry was deleted from the final report.¹⁵ Finally, there is the 1955 article by Mr. Brandon mentioned above. These all demonstrate, if not official recognition, then at least official awareness.

On March 1, 1957, the one-man Department again expanded to two staff members when Mr. Gordon Donald Spearritt commenced duties as a Junior Lecturer. The holder of a B.A. degree from Queensland University and a B. Mus degree from Melbourne University, he was the first University-trained staff member of the Department. On returning to Brisbane in 1950 he became a school teacher and asked the Education Department to attach him to the music specialist staff. However, ". . . they told me they

¹³ AFB, 15-4-46.

¹⁴ A copy of the Student's Union submission is on UQA S130 Development - Music - 1933-52, and the Registrar's reference is in a reply he made to Dr. Robert Dalley-Scarlett, who was seeking information on the Music lectureship for the 5th. edition of Groves Dictionary of Music and Musicians - Correspondence on UQA S130 Rules: Music.

¹⁵ UQA S130 Reports - Annual, 1928 - 1952. The Files contain final as well as draft reports and departmental submissions.

had twelve music teachers already for the State of Queensland so they wouldn't be needing any more."¹⁶

Music was only taught at primary level in those days, and he was attached to Windsor Primary School where, with special dispensation, he was allowed to observe a choral specialist working. However, the conditions - 130 children crowded into very inadequate accommodation - were far from ideal. After four or five months he established a private practice in piano and theory teaching in the Treasury Chambers, near the corner of George and Queen Streets.

From 1952 he had been an examiner for the AMEB, and in 1954 had a role in teaching 'Music Appreciation' to Diploma of Education students. By 1957 he was a part-time teacher at the Conservatorium and even after his University appointment he maintained a (necessarily) small private practice, since Hugh Brandon considered it essential that examiners keep abreast of the syllabus and its demands.

Mr. Spearritt recalled¹⁷ that in the late 1950's the Department's obligation to the AMEB was much greater than that to University teaching. All classes for internal students were from 4 p.m. to 6 p.m.; the small external component was really not satisfactory in those days before

¹⁶ Personal interview with Dr. Gordon Spearritt, 18-11-85.

¹⁷ *ibid.*

cassette tapes because of the inability to supervise aural response. Often as few as two to four students enrolled in Harmony and Counterpoint classes. The History class usually numbered around twenty and reflected its appeal as a cultural subject. The Diploma in Music was never popular, reflecting an obvious lack of community interest in such a course. The University was seen as more important in lifting the standards of pre-tertiary Music and Speech and Drama standards than tertiary standards.

The Department itself had one large room, which housed a Steinway piano given to the University by the Mayne family and primarily used for auditions and important examinations, and a smaller room with an upright piano, used for lectures. There were two small staff offices. The library was housed unsupervised in a room smaller than Mr. Spearritt's study, with no catalogue or referencing. The collection was on open access from 9 a.m. to 5 p.m., and was largely the Carnegie Gift, comprising certain periodicals, important monographs, a third edition of Groves Dictionary, and study scores to accompany the recordings. Mr. Brandon himself often added scores and made his personal collection available out of generosity. The record collection was also largely the Carnegie Gift, comprising 78 r.p.m. discs. Long-playing discs were introduced in 1952-53, and some of these were gradually acquired from the small library vote.

The examining schedule often made the days very tiring. For example, after a full day of examining, with half an hour for lunch, a two-hour lecture had to be given

at 4 p.m., or an impossible schedule had to be met, such as examining at Redcliffe from 8.30 a.m. to 3.30 p.m. and then delivering the 4 p.m. lecture at George Street. "Things were very tight," and this obviously placed a strain on the lecture performance. "In a way it was an apology for University teaching. . . .", but the University was, ". . . not at all a wealthy organisation."¹⁸

QUMS was the ". . . musical showcase for the Department of Music"¹⁹, and a close, fruitful liaison lasted from 1950 to about 1965, when the Department and Faculty of Music began to expand both in staff and student numbers. QUMS members in the 1950's and 1960's were largely drawn from faculties like Medicine, Engineering, Architecture and Law, and the mounting of an event like an Intervarsity Choral Festival was, for a two-man Department, a major undertaking.

Mr. Spearritt became a lecturer with tenure in 1958 and his appointment - as a University-trained person - was a sign of a slowly growing concern by the University for Music teaching. Certainly, this was the first year a substantial Department report appeared in the University Annual Report.²⁰ Foremost in the report was the desire to

¹⁸ *ibid.*

¹⁹ *ibid.*

²⁰ UQA S130 Annual Reports. See pp. 20-21 of the report. The report is also in the personal papers of Mr. Brandon.



Fig. 5. Mr. Gordon Spearritt,
in his study at George Street.
(University photograph dated 30-11-65)

move to St. Lucia as soon as possible, in order to make the Department more visible to staff and students, for easier administration, and to make commuting easier for students. Dip. Ed. students, for instance, spent an hour travelling from a 9 a.m. Music Appreciation Class at George Street to an 11 a.m. lecture at St. Lucia. External enrolments increased, and in response to a request from the Faculty of Education, a choral conducting class was offered. £300 profit from Intervarsity was used as the foundation for the Organ Fund, and Miss Marjorie Smith, B.A., Dip. Mus., was awarded a scholarship to the Conservatorium. Among the Diploma students it is interesting to see the name Hartley Newnham, now a fine counter-tenor with an international reputation.

Change, however, was in the wind. On October 21, 1959, the Professorial Board established a Committee to consider the future development of the Department. The presence of high-ranking academics, and the combination of music-lovers and effective committee people, indicated that perhaps the University was at last serious about the business of teaching Music.²¹

²¹ Personal interview, Dr. Gordon Spearritt, 18-11-85. The Committee comprised Prof. Teakle (Agriculture) as Chairman, Assoc. Prof. Edmiston (Chemistry), Dr. Harwood (Psychology), Mr. Brandon, and Mr. Spearritt (Secretary).



Fig. 6. Music Department Display, George Street
(University photograph dated 22-7-1966).



Fig. 7. Mr Brandon supervising a class in the
Music Department, George Street
(University photograph dated 22-7-1966).

The Committee met on October 28, 1959.²² In addition to future development, the association with the AMEB had to be examined, particularly now there was a Conservatorium in existence. It was pointed out that the AMEB agreement required twelve months notice of termination, and that the fees paid the salaries of the academic and clerical staff. Fourteen local Music and six Speech and Drama examiners were also paid by the University on a per candidate and per day basis. Mr. Brandon stated that the Department would be happy to hand the AMEB over to another committed body, although the point was made that many students gained their first exposure to the University through the AMEB.

The expansion of the Department was the main concern, however. Mr. Brandon wanted to see a three-year B.A. with a full Music stream, to be followed by a Dip. Ed. with Music as a method subject. An Honours course was proposed for introduction in 1964, comprising a thesis in the fourth year of a full-time course which had previously included three units of Music history, three of Harmony and Counter-point, practical work, and study of a language other than English. The relevance of practical work in a B.A. was discussed at some length, although practical work was inescapable for teaching purposes. Accommodation, staff requirements and enrolments were also discussed. A

²² Minutes in UQA S130 Development - Music - 1959-1964, also in the personal papers of Mr. Brandon as 'Corres regarding Future Development of Mus. Dept.'

sub-committee of Mr. Brandon, Mr. Spearritt, and Dr. Harwood was appointed in December to report further on the matters raised.

The Committee reported to the Professorial Board in February, 1960, recommending:

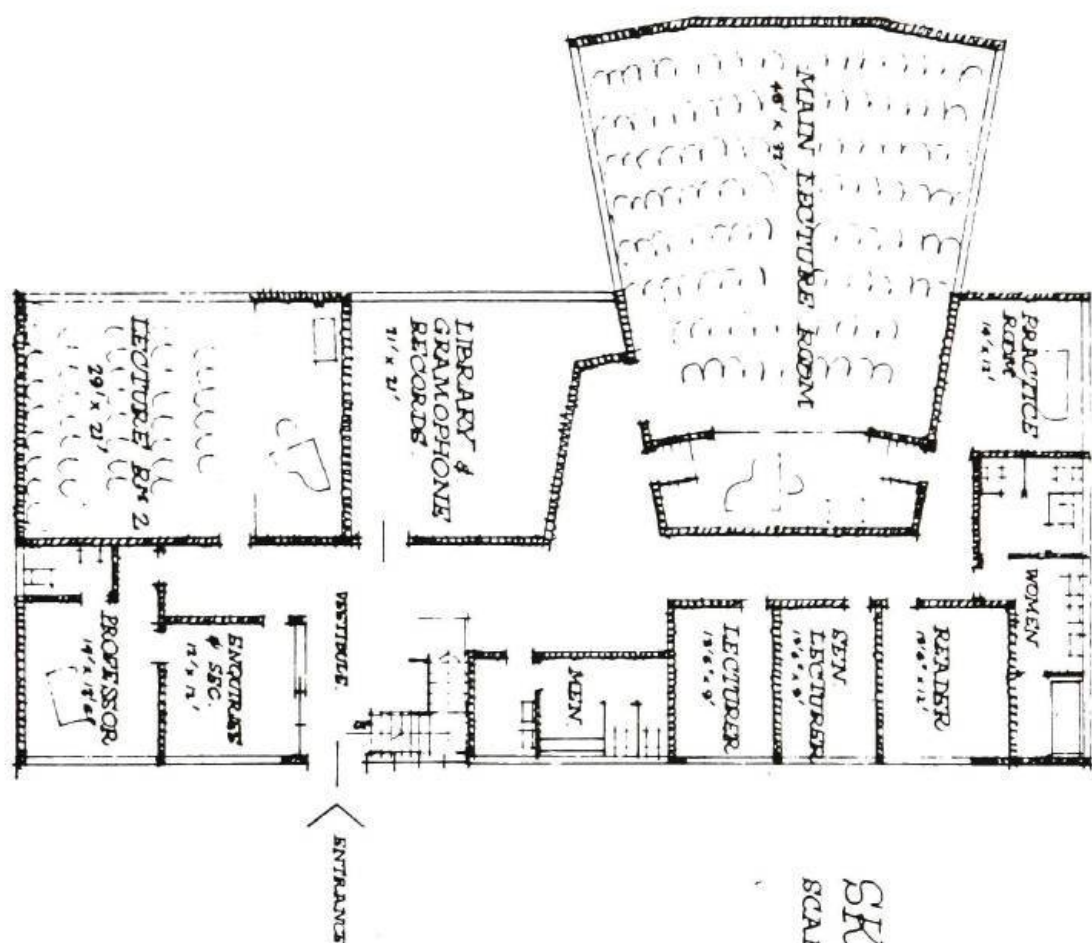
- (a) Transfer of the AMEB to the Conservatorium;
- (b) Expansion of the present course to form a B.A.(Pass) and B.A.(Hons) in Music, and a Dip. Ed. including Music as a curriculum study, to commence in 1962;
- (c) Termination of the Diploma in Music - students to finish by 1965;
- (d) The appointment of a temporary lecturer during Mr. Brandon's study leave in 1961. If suitable, the appointee would continue for 1962-63;
- (e) The appointment of a Lecturer in Fine arts for 1962;
- (f) The appointment of a third staff member in 1964, establishment of a Chair in 1964, and consideration of a Faculty of Music be considered by 1970;
- (g) The provision of accommodation at St. Lucia, similar to a floor plan provided, not later than 1965.(see Fig. 8).

A three-year stream - Music I, II, and III - was suggested to replace the existing subjects. It was felt

Fig. 8. Floor plan of proposed Music Building.
 Note that the room set-up is geared towards using it for
 examinations, presumably AMEB examinations.
 Sketch from UQA S130 Development - Music - 1959-64.

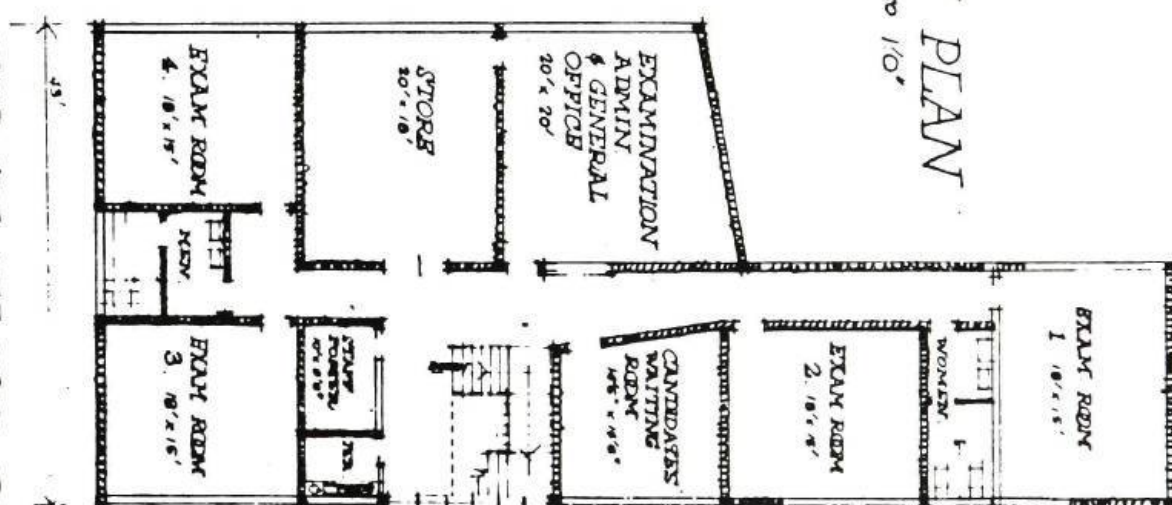
PROPOSED FACULTY OF MUSIC

GROUND FLOOR PLAN



SKETCH PLAN
 SCALE : 1/8" = 1'0"

FIRST FLOOR PLAN



the subject-title offered much wider scope, especially for Honours, and would easily combine the two areas.²³

Music III was sub-divided owing to the large amount of material, although both could be taken. History of Music was to be retained as a general, no pre-requisite course, but credit could not be gained for both Music I and History of Music. External students could do Music I and II, but not Music III A or III B. The Harmony and Counterpoint subjects for externals were to be phased out completely by 1962, and the History subjects by 1963. History of Music would be a single unit subject for externals from 1964..

The Honours course was to include practical work - to be given at the Conservatorium - a thesis, a foreign language, and one term of elementary acoustics, which was to be given through the Physics Department. The Diploma, due to its low enrolments - and even lower graduate turnout - was to be phased out. In any case it was believed that the Conservatorium course, and AMEB or Trinity College diplomas, fulfilled the original aim of the Diploma. In fact, at this time the University was phasing out most of its sub-graduate diplomas and certificates.²⁴ The Special Methods - Music subject for the Dip. Ed. was to include conducting technique, school choir repertoire, vocal and piano training, accompanying

²³ See Appendix C.

²⁴ Vice-Chancellor's Report, 1964, p. 16.

and music appreciation, spanning two years. A lecturer in Fine Arts was to be appointed, pending the establishment of a separate Department.

On June 10, 1960, the Registrar wrote to Dr. H.G. Watkin, Chairman of the Conservatorium Advisory Council, about the AMEB transfer.²⁵ It was agreed to in principle at a meeting on July 21, but it was felt it would take five years to implement. By November 1961, there was some concern at the delay in agreeing and a tentative transfer date of December 31, 1962, was requested by Mr. Spearritt (then Acting-Head of Department) because of the need for the Conservatorium to prepare staff, the proposed shift from George Street to the Humanities Building in 1964, and the 'twelve-months notice' requirement of the AMEB agreement. State Cabinet finally approved the transfer on November 16, 1962. On June 4, 1963, Prof. John Bishop, AMEB Chairman, wrote to the Registrar expressing regret at the termination but gratification that the University would be represented on the Board. Thus ended a fifty-year association between the two bodies. Free of the AMEB, the Department could now look to its own future.

In the meantime the Arts Faculty Board had considered and approved most of the Committee's report. However, the Board felt it could not comment on extra staff. It also stated that accommodation had to be considered in relation to other Departmental needs, and

²⁵ Correspondence on UQA S130 Development - Music - 1933-64.

although approving Fine Arts in principle, felt that development of Music Honours should not be conditional on the establishment of Fine Arts.²⁶

During 1961, Mr. Donald Thornton was appointed as temporary lecturer in Mr. Brandon's absence. He stayed on until February, 1963, when he was appointed to Melbourne University. A third staff member was now a necessity with the wider course load, and Mr. Colin J. Brumby was appointed temporary lecturer in 1964.

More seriously, the Students Union requested custody of the Carnegie Set in February 1961, and the Arts Faculty Board approved the release of the records - since they were for the recreational use of students - but recommended against releasing the equipment, scores, and books due to the heavy use of them by the Department and their availability to the student body already.²⁷

Mr. Brandon also requested an increase in the music library vote for 1962 to £200, owing to the course expansion.²⁸ Plans were also being made for the long-awaited Great Hall, and Mr. Spearritt, as Acting-Head, recommended an organ and grand piano within either a 1200 seat hall, or two halls of 1500 and 700 seats. He pointed out the current growth in Department and outside

²⁶ AFB, 6-6-60.

²⁷ AFB, 26-4-61.

²⁸ Correspondence in personal papers of Mr. Brandon.



Fig. 9. Mr. John Talbot, first winner of the Robert Dalley-Scarlett Memorial Scholarship. (Univ. of Qld. photograph, dated 17-10-1966).

Music was not allowable as a matriculation subject for the Faculty of Arts. The situation discriminated against students wanting to study University music in that they had to pass six Senior subjects, not the normal five.³¹ The Arts Faculty Board subsequently recommended to the Professorial Board that Music be included in the Matriculation list for the Faculty of Arts.³² In June the Arts Faculty was considering a combined B.A.(Hons) in Music and English, presumably one which could be used as the model for other similar courses. The Honours stream had started in 1962 with five students. Mr. Brandon also notified the Registrar in December 1963 of the withdrawal of the Diploma course, adding that there had been no new students for two years.³³

Meanwhile, moves were still afoot to expand the Department. In November, 1963, Mr. Brandon wrote to the Dean of Arts about the composition of another investigatory committee, suggesting himself and Mr. Spearritt, the Deputy Vice-Chancellor, Prof. Teakle, Prof. Edmiston, and the Dean of Arts (Prof. Cawley). The Dean had advised him in September that the best way to expand the Department would be to appoint a professorial head.³⁴

³¹ Correspondence on personal papers, Mr. Brandon.

³² AFB, 23-3-64.

³³ UQA S130 Rules: Music.

³⁴ Correspondence on UQA S130 Development - Music - 1959-1964.

The committee needed to address the problems of staffing, accommodation, the provision for research, matriculation requirements, and other topics bearing on the Department's operations. By February, 1964 Mr. Brandon was requesting urgent action on the committee.³⁵ An expanded committee finally met on April 17, 1964.³⁶ Referring to the 1959 review, and noting what had already been done, it then examined the position of lecture hours, which had risen from 20 1/2 in 1963 to 27 in 1964. The committee agreed that 1964 was the time to appoint a third staff member at Professorial level. In comparing staff levels with other Australian and New Zealand universities, they found that Queensland University was the only one without a Professor, and had the lowest staffing level. The appointment of two staff-members, one a Professor, was subsequently recommended. Extra accommodation in the Social Sciences Annexe, including sound-proofing and air-conditioning, were requested. Mr. Brandon had already advised the Registrar of the need for sound-proofed accommodation for a post-graduate research laboratory.³⁷ The introduction of the B. Mus. should be deferred until

³⁵ Correspondence on personal papers of Mr. Brandon.

³⁶ Deputy Vice-Chancellor, Profs. Teakle, Leopold, Greenwood and Presley, Dr. Vallis, Dr. Harwood, Assoc. Prof. Edmiston, Mr. Brandon, Mr. Spearritt, and the Registrar, Mr. Rayner.

³⁷ Correspondence in personal papers of Mr. Brandon.

the appointment of the new Professor and other staff, in order to cope with the work load. AMEB examination results would be accepted for matriculation into the Arts Faculty.

Events moved apace, and Dr. Noël Nickson of Melbourne University was appointed Foundation Professor from February 1, 1966. He was one of twenty new Professors appointed in 1965.³⁸ The Vice-Chancellor, in his report, noted not only the huge growth in total student numbers - from 5,615 in 1957 to 13,581 in 1965 - and the corresponding doubling between 1960 and 1964 of Senior Public Examination candidates (p. 3), but also the trend away from the Sciences towards the Arts, so that formerly unattractive Departments like Music and Occupational Therapy, which previously had few enrolments, were now expanding rapidly. He stated, "One of the major tasks of the next five years will be to house, equip and staff all departments in a first class manner." (p. 4).

The University was rapidly approaching its most dynamic period, including what Thomis refers to as "the troubles" of 1969-79,³⁹ and for a decade it would undergo a sometimes painful process of self-examination, growth, and change.

To alleviate the accommodation problem, described by the Academic Standing Committee in 1958 as "catastrophic",

³⁸ Vice-Chancellor's Report, 1965. p. 31.

³⁹ Thomis, p. 313.



Fig. 10. Professor Noël Nickson. (University photograph, un-dated but presumed taken at the time of his appointment).

a huge building programme was undertaken from 1961 to 1976.⁴⁰ Provision for Music within the Western Humanities Block (the Michie Building)⁴¹ was thwarted by the delays in approval for that project, and when the move for the Music Department from its George Street premises to the St. Lucia campus came it was into the not much better confines of the basement of the J.D. Story Building. Intended as a temporary measure to alleviate the problems, the wrangles over the Western Arts Block, the selection in April, 1967, of a separate site for an Architecture/Music Building, and the delays to the final approval for its construction during the 1973 - 1975 Triennium, made the J.D. Story Building basement the Department's home for nearly a decade.⁴² The Students Union gained its own building in 1961, perhaps reflecting the growing awareness and activity of the student body.

The University produced a report on its examining

⁴⁰ Thomis, p. 263.

⁴¹ See J.P. Birrell, Preliminary Architectural and Planning Implications of Major Projects Included in the Fourth Triennium, 1967 - 1969, University of Queensland: Western Arts Building. (St. Lucia: University of Queensland, 1966).

⁴² See Nutters Charlton and Partners, University of Queensland Architecture, Music and Planning Building: Design Brief and Architect's Report (Bris: n.p., 1976). Despite acknowledging the requirements of the Performance Room for a ". . . high level of acoustic consideration. . . ." (p. 10), and air conditioning for the Music Department, the final product has not been completely satisfactory.

procedures in 1963, which itself is worth examining here.⁴³ It grew out of a 1961 in-service training seminar for staff and studied the assessment methods of many Departments, including Music.

Examinations were held at the end of each year and were generally of three hours duration. Candidates would be asked to add parts in species counterpoint to a given cantus firmus, do an exercise in free counterpoint, set words, complete given examples, undertake harmonisation and melody writing. A choice of questions would be offered for History, covering a wide range and requiring short essay answers. Overall they closely resembled an advanced AMEB paper.⁴⁴

The report noted that the practical work in Music, as in Soil Mechanics and Physical Education, must be completed but is not marked. The results of weekly problems were used in marginal cases (p. 23). The six hours of examinations in Music I was comparable with, and in many cases less than, those in many courses (p. 40). The final examination aimed for "mastery" of the subject, with optional questions (p. 50), and the format was to "Comment on quotations, sectionalise a composition, write brief notes." Formal analysis carried less weight in the paper (p. 50). The papers were reviewed by the staff

⁴³ University Examining in Queensland, (St. Lucia: University of Queensland, 1963).

⁴⁴ Old examination papers are held in the University Main Library.

member not setting the examination (p. 61), one person marked the papers, and questions were in fact often remarked. In setting grades, the marks allocated to questions were not binding; no minimum mark was required in each section and due to the small numbers of candidates there were no normal maximum or minimum pass rates (p. 72). "Optional questions for gifted students. . ." were set (p. 76). Some of the answers to the questions in the Report show a dry sense of humour. When asked if there were any ways to reduce examining time while retaining accuracy of assessment, the answer was an emphatic "NO", and in fact most subjects gave a negative response (p. 81). Asked if more of the assessment could be done before November, "This should be done and probably will be" (p. 84). Again, most subjects surveyed gave a negative response. On the question of the provision for discussing results with students, the wry comment was, "No students come; some should." (p. 86).

After a period of study at Harvard University, from which he graduated with a Master of Arts, Mr. Spearritt returned to the University and, on the basis of having seen a really fine music library at Harvard, urged Professor Nickson to press for the appointment of a full-time music librarian in Mary Claire. The present fine library is largely a product of the efforts of these people to form a library which would serve under-graduate and post-graduate needs.

Almost immediately on his appointment, Prof. Nickson sought to review the B.A. requirements in order to bring

them more in line with those in other Australian universities.⁴⁵ He also approached the Vice-Chancellor about establishing a Faculty of Music with a B. Mus. degree.⁴⁶ He raised the following points:

- (1) The larger the University, the stronger the case for a Faculty of Music;
- (2) Music is a specialised study requiring a knowledgeable and sympathetic teaching body;
- (3) A Faculty of Music could include representatives from the profession that would not normally be acceptable to the Arts faculty Board;
- (4) The nature of music study required people from inside and outside the University;
- (5) By opening a Faculty, there were opportunities for future links and developments with other performing and visual arts;
- (6) Arts was becoming too large a faculty to accept new courses;
- (7) Arts contained pure intellectual courses - the B.A. and B.D. - while a B. Mus would give equal weight to practical and academic components;
- (8) A B. Mus. has a different course structure;

⁴⁵ AFB, 21-3-66.

⁴⁶ Noël Nickson, "Towards a Faculty of Music," 30-5-66. Copy on Records Section file, Organisation: Academic Sections: Music and Fine Arts.

- (9) Precedents existed at Melbourne and Adelaide Universities. Sydney University did not have to face the "practical-cum-theoretical" degree;
- (10) Formation of a Faculty of Music would not sever the connection with the Faculty of Arts, since Music is an Arts department;
- (11) A Faculty would give Music a chance to take a fuller part in, and have more authority in, the life of Brisbane and Queensland.

The Registrar advised Prof. Nickson of the Vice-Chancellor's agreement to forward the proposal on June 1, 1966⁴⁷, noting that details would need to be submitted to the Arts Faculty Board meeting on June 27, and then to the Professorial Board on July 13, in order to be presented to the August Senate meeting. A committee comprising the Vice-Chancellor (Sir Fred Schonell), the Deputy Vice-Chancellor, Prof. Nickson, Mr. Spearritt, Mr. Brandon, and Profs. Mahoney, McElwain, Edmiston and Whitlock, was appointed to investigate

In the event, the Committee did not report to the Arts Faculty Board until a special Board meeting was convened on August 4, 1966 when, in an eighteen-page submission, the Committee stated the B. Mus. was needed because:

⁴⁷ Letter on Records Section file, Bachelor - Music - Rules.

- (a) There was the student demand in Queensland, as evidenced by the numbers studying interstate;
- (b) A Degree Course would raise the status of Music;
- (c) There was currently no provision for practical music at the University, and the demand for such a course was being reflected in the increasing enrolments at Melbourne and Adelaide Universities;
- (d) Queensland students must attend the Conservatorium for practical tuition, but if they hold a Commonwealth Scholarship they can not attend the Conservatorium because it is no longer approved for Commonwealth Scholarship training.

The course was to be of four years duration, with two years of general training and two of more specialised training, and it would be a full-time internal course. The Teaching Course was felt to be the most attractive to students and was structured to reflect the needs of schoolteachers, such as allowing the study of Education subjects and a second field for teaching.

Discussions were opened up with the Conservatorium about the provision of practical tuition⁴⁸ and although negotiations were slow, the feeling was that initially there would be no problem. Indeed, the feeling was that the University should get the best possible teaching and students would be placed with the senior staff. The Arts

⁴⁸ Correspondence on Records Section file, Bachelor - Music - Rules.

Faculty Board was not in unanimous approval about the practical component, and some doubt may have existed about the wisdom of duplicating an existing facility. The argument of the different nature of the B. Mus. - practical and academic - was eventually accepted, and such a course was certainly favoured by the Vice-Chancellor, Sir Fred Schonell, who likened a possible Faculty to that at the Barber Institute of Fine Arts in the University of Birmingham where he had been Professor of Education.⁴⁹

The Arts Faculty Board also hotly debated the Senior Foreign Language requirement and, despite the fact that no other B. Mus. degree had such a requirement, it was retained (at least until the University removed all foreign-language pre-requisites entirely in the mid-1970's).⁵⁰ Subjects included 'Music Literature', 'Orchestration', 'Counterpoint and Fugue', and 'Analysis and Techniques'. Increased library stock was urgently needed, as was adequate accommodation.

The Arts Faculty Board recommended adoption of the course for implementation in 1967. The Professorial Board was advised of this at its meeting of September 14, 1966. Strong criticism was voiced by Professor Parsons about the desirability of maintaining correct expenditure levels and priorities. New courses were not wise, especially at the

⁴⁹ Personal interview with Dr. Gordon Spearritt, 18-11-85.

⁵⁰ AFB, 4-8-66.

expense of research and post-graduate studies. It was pointed out that the Music Department was not new and that the B. Mus. course was considered a right and proper development of the Department.

The rule changes to Statute XXXIV of the University of Queensland Act of 1965 to include the B. Mus. were approved on December 15, 1966. A fifty-year old dream was rapidly coming to fruition. Within the rules for the degree was a clause found in most Music degree rules:

A candidate shall participate in the group activities of the Department of Music to such extent and in such manner as the Head of the Department of Music directs.⁵¹

The policy of establishing its own activities, including a choir possibly competing for members with QUMS, has not had an adverse effect, indeed ". . . it hardly caused a ripple on the surface. . . in the life of QUMS."⁵² Semesterisation in 1974 would be a different matter.

The Vice-Chancellor's Report for 1967 was celebratory. "Perhaps the major innovation during 1967 was the successful introduction of the . . . degree of Bachelor of Music." It "must be ranked as one of the most progressive courses in the Commonwealth. . . ";the first students "have introduced a new element on to the campus" and "will help to raise the standard of music in the

⁵¹ Rule 11.

⁵² Personal interview with Dr. Gordon Spearritt, 18-11-85.

University and the standard of music education beyond the University."⁵³

During 1967 the moves for a Faculty of Music entered their last phase. In June, 1966, the Vice-Chancellor had suggested a Professorial Board Committee look at the idea of a Faculty of Music and Fine Arts. A sub-committee was formed to initiate investigations, and in March 1967, a much larger group presented the final report.

Initially it was felt that the time was not right to create a Faculty, owing to the small size of the Music Department. The creation of a Board of Studies was mooted but the opinion prevailed that this was really not much more convenient than a Faculty. The Committee decided that the objectives of creating a Faculty of Music and Fine Arts would be to:

- (a) Increase the status of these in the community and strengthen the University's position as a guiding force in improving the place of music in the community;
- (b) Develop within the University an understanding of the Fine Arts and relate them to the students so that they can develop a broader culture;
- (c) Recognize wider fields of interdisciplinary research;
- (d) Develop professional courses having a practical and academic mix;

⁵³ University of Queensland, Vice-Chancellor's Report, 1967, p. 23.

- (e) Enable outside professional opinion to be used as a guide in administering educational policy.

The Committee confirmed that outside opinion and professional advice were both important factors in guiding the policy of the University. Questions concerning the political power-sharing and decision-making processes of a multi-department Faculty were considered, and ultimately the decision was made to leave Fine Arts aside and develop Music as a separate Faculty.⁵⁴ The Senate approved the establishment of the Faculty of Music on August 3, 1967. Fifty-six years after the first students entered the University of Queensland, the Faculty of Music was a reality.

⁵⁴ All reports are contained in the Records Section file, Organisation: Academic Sections: Music and Fine Arts.



Fig. 11. Mr. Hugh Brandon receives his B. Mus. degree from the Chancellor of the University, Sir Alan Mansfield. (University Archives photograph)

Epilogue

Into the Future - Briefly

The establishment of the Faculty of Music, as has been shown, was a long and at times painful process which did not mean an end to the problems of accommodation, course-structure and policy which dominated University planning in the late 1960's and early 1970's.

The Department, under its new Professor, endeavoured to become more 'visible' to the wider University community through lunch-time concerts. In 1967 over twenty recitals were given, including a Queensland Symphony Orchestra performance conducted by Professor Nickson. A public lecture and performance of Il Combattimento di Tancredi e Clorinda to mark the 400th birthday of Monteverdi was also presented in the Department by Mr. Brumby. Although the Department's Annual Report for 1967 refers to that presentation, it was not actually a Department venture, having been prepared by Mr. Brumby and the Vocal Arts Ensemble (later the Queensland Opera Company) for the Dante Alighieri Society. The production was repeated in the Music Department at Professor Nickson's request.¹

¹ Advice from Dr. Colin Brumby.



Fig. 12. Mr. Colin J. Brumby
(University photograph dated 28-2-1967).

The absence of a suitable concert hall severely restricted both the type and quality of performances. The Abel Smith Lecture Theatre served as a concert venue into the early 1970's, while at least one Queensland Symphony Orchestra concert was given in the very unsuitable Refectory of the Student Union Building. Completion of Mayne Hall in 1972, and the provision of an organ shortly after, was both a partial solution and a morale-booster.

A gift from Mrs. E.B. Joyce in 1971 also led to the construction of the Alumni Music Shell where the present Physiology Refectory is located.² This open-air venue was used for lunch-time presentations. Mr. Spearritt recalled that the grand piano in the J.D. Story Building was transported to the Shell in a large wooden box which could be locked up and secured. This was ". . . a very makeshift arrangement. . . ." and the Shell was ". . . hardly an ideal acoustic. . . ." Attendance was only moderate and people passed through all the time on their way to lunch.³

The late 1960's also saw some of the best Early Music work on campus. The Department possessed a consort of crumhorns and a harpsichord, and Mr. Spearritt

² Vice-Chancellor's Report, 1971, p. 5.

³ Personal interview, Dr. Gordon Spearritt, 26-11-85.

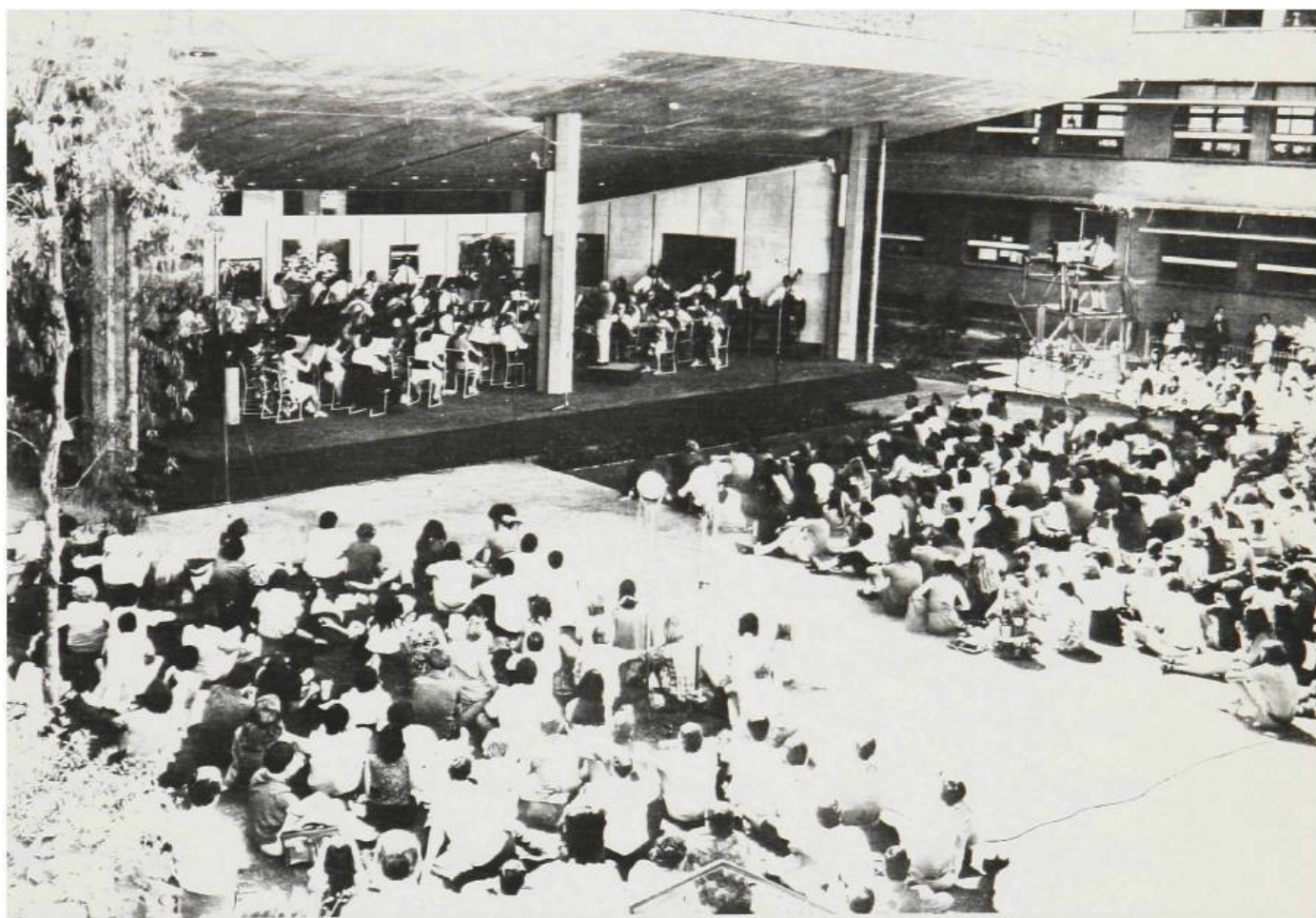


Fig 13. Queensland Symphony Orchestra performing
in the Alumni Music Shell, conductor, Ezra
Rachlin. (University photograph dated Sept. 1971).

collaborated with poet and recorder player Rodney Hall in a number of presentations. Mr. Brumby was also active at this time in the field of children's opera. In a period of rapid staff growth Miss Pamela Page was appointed in 1968 as the first Lecturer in a practical field (piano).

Mr. Philip Bracanin joined the staff in 1970 as a temporary lecturer and in 1971 became a permanent staff member, as did also Miss Bernice Lehmann (piano). Mr. Bevan Crabtree (piano) was appointed in 1972. Mr. Brandon retired in 1973, and for his unceasing efforts had been awarded the first B. Mus degree, under Statute 16, section 7(1) covering honorary degrees, in 1970.

On the other hand, accommodation was still inadequate. The Music Department on the ground floor and basement of the J.D. Story Building consisted of three lecture rooms, two tutorial rooms, and five rooms for staff and administrative personnel. The library was housed in the basement and had space for six listening units and six places at one table. There was no air-conditioning or sound-proofing, and no suitable recital or practice rooms.⁴ These were meant to serve six academic and administrative staff, twenty-five B. Mus. students, plus an unstated number of Arts students. Clearly this situation could not continue. Renovations or expansion within the J.D. Story Building however were generally

⁴ Music Department Annual Report, on University Records Section file, Organisation - Academic Sections - Music.

withheld as an unnecessary expense given the proposed shift to the Architecture/Music Building.

The situation was so tight that the Professor, speaking as Dean of a Faculty, Head of a Department, and as a Professor, presented a submission to the 1969 Senate enquiry on improvement at the University which expressed his concerns in plain terms.⁵ The administrative load for academics was so great that teaching and research were suffering. Moreover, academics were generally unskilled in administration, no matter how keen or sympathetic they were. There was inadequate secretarial support, inadequate accommodation, inadequate staff numbers, and no outside funding or support for the Department. Research and creative work were suffering, and concern was voiced that the more established scientific and technological departments seemed to prosper at the expense of Music and the Humanities. He recommended to the Senate that:

. . . new attitudes be framed concerning the undernourished and underprivileged interests of Queensland presently represented in University teaching, in order to allow them to make a speedier and more significant contribution to the University as a whole and to our society. (p. 145)

The role of the University in Society was also attracting the attention of more radical staff and students. In June, 1969, student leader Brian Laver and

⁵ Submissions to the Committee of the Senate on Improvement in the University (St. Lucia: Univ. of Qld., 1969), pp. 143-45.

two others addressed the Senate on these questions⁶ and in 1970, at the height of the protest era, a student document was issued calling for wide-ranging and fundamental changes to the University system.⁷ Writers were concerned at the direction of teaching, the limited vision of the current courses and, with respect to the Humanities, the belief that scholars:

. . . are not devoted to real moral and intellectual debate or to the underlying rationales of activities hard-pressed in a civilizational crisis, but rather to trivia as a way of life. (p. 17).

Thirty-five Departments, including Music, were scrutinised and, despite the radical rhetoric of some submissions, the clear concern was for the ethos of intellectual study in its own right.

Music was seen by its reviewer, Mr. Gregg Howard, as largely an institutionalised discipline of concert halls, schools, cheap music editions, harmony and counterpoint by rules, and the production of skilled technicians. However, Music was one of the disciplines least likely to respond to institutionalised methods of study. The idea of an examination in 'Free Composition' as a measure of a person's creative growth was one example. The concern for

⁶ Malcolm I. Thomis, A Place of Light and Learning: The University of Queensland's First Seventy-Five Years (St. Lucia: Univ. of Qld. Press, 1985), p. 315.

⁷ Up the Right Channels (Univ. of Qld.) 1970.

the music of the past was ". . . the ultimate indictment of the total lack of cultural relevance in music education." (p. 93).

Perhaps as one remedy to the question of student participation, the Senate resolved to introduce Departmental Consultative Committees as a means of liaison and communication with students and their elected representatives. While the operations of them have varied, as have the staff responses, there is little doubt that they do serve at least a cosmetic function of participatory government.⁸ The election of the Whitlam Labor Government in 1972 removed most of the external causes of student dissent, such as conscription and the Vietnam War, but a growing student disinterest in activism was being felt as early as 1976.⁹ The introduction of semesterisation and continual assessment, coupled with a shrinking job-market and deteriorating economic conditions, have possibly made students more conformist, less willing to test ideas and gain the broadest intellectual stimulus from the company of other students and scholars.

⁸ Ernest Roe, The Operations of Departmental Consultative Committees: A Report of a Survey carried out by the Staff of the Tertiary Education Institute during October - December 1975 (St. Lucia: Univ. of Qld. T.E.D.I., 1976).

⁹ Thomis, p. 330.

Semesterisation was fore-shadowed as early as 1970 and came into full operation in 1974, with revised subject offerings and a system of credit points.¹⁰ While it, along with continual assessment, has been blamed for many problems (such as overwork) by both staff and students, the trend towards continual assessment was in evidence prior to semesterisation, and the effects of the abolition of tertiary tuition fees, the introduction of quotas on undergraduate courses, and the effects of the Radford Scheme on new students, have blurred the areas of concern and made an objective assessment of the situation difficult.¹¹

Nonetheless, despite external problems, the Department has continued to grow in staff, students, and reputation. The library is one of the finest in Australia, serving the needs of a large group of academics, undergraduates and postgraduates, as well as non-Music persons and the wider community. Department performances are a regular feature of the concert calendar in Brisbane. The growth of Music in Brisbane can be seen as partly the results of the work of the Music Department over the last thirty years to raise the standard of the art. Mr. May would undoubtedly be pleased at the eventual

¹⁰ Thomis, pp. 368-69.

¹¹ Ernest Roe, A Report on a Review of the Semester System by Staff of the Tertiary Education Institute, October 1977 - June 1978 (St. Lucia: Univ. of Qld. T.E.D.I., 1978) The Music Department is discussed within a separate set of appendices.

outcome of his efforts over the years prior to that. It now remains for another writer to assess the period after 1967.

Appendix A

AMEB Entry Statistics 1928 - 1960

Drawn from Annual Reports, University of Queensland.

Year	Total ¹	Year	Total	Year	Total
1928	664	1939	4502	1950	10515
1929	1372	1940	4797	1951	10880
1930	2426	1941	4869	1952	11554
1931	2694	1942	N/A ²	1953	10956
1932	2495	1943	5148	1954	10756
1933	2792	1944	6640	1955	10709
1934	2579	1945	7197	1956	11112
1935	3363	1946	8172	1957	[11448] ³
1936	3450	1947	9249	1958	11604
1937	3750	1948	9973	1959	12213
1938	4396	1949	10304	1960	12509

¹ Total figures include entries for Speech and Drama, which was also part of the AMEB Scheme.

² N/A - Not available on files.

³ This figure obtained from Brandon Papers, "Corres regarding Future Developments of Mus Dept."

Appendix B

Statistics: Diploma in Music - 1947-1959

Year	Enrlts.	Grads.	Year	Enrlts	Grads
1941	N/A	[1] ¹	1952	11	3
1945	N/A	[2]	1953	7	0
1946	N/A	[4]	1954	8	0
1947	11	N/A	1955	6	0
1948	19(21) ²	N/A	1956	4	2
1949	16	2	1957	4	N/A
1950	11	0	1958	6	1
1951	18	0	1959	N/A	[1]

¹ Figures in [] were obtained from the Professorial Board Committee Report to Senate on Music Department, Feb. 1960, on UQA S 130 Development - Music - 1959-64,. They appear to represent graduates only, as the other entries in this source can be verified as graduates against the sources for the remaining figures, which are the Annual Reports of the University.

² The Annual Reports for 1947 and 1948 give conflicting figures. It is possible the difference represents graduates, which would be consistent with later trends.

Appendix C

Proposed Scheme of Studies - Music - 1960.

Music I Aural and rhythmic dictation; common chords; inversions; Dominant 7th chords; melodic invention; adding two or three parts to a non-modulatory bass or melody; five-species counterpoint; two-part free-counterpoint; music history 1500 to 1750.

Music II Two and three-parts added to a modulatory bass or melody; dominant 9th chords; secondary 7th chords; suspensions; melodic setting of poetry; four-part chorale harmonization; advanced free-counterpoint; two and three-part inventions; short madrigal and mass excerpts in two and three parts; adding descants to folk melodies; music history 1759 to 1800.

Music III A Harmony to 13th chords; augmented 6th chords; advanced modulation; writing melody accompaniments; Bach chorale and string quartet writing; chorale preludes; setting words to four-part counterpoint.

Music III B Music history 1830 to 1910; development of modern opera and the orchestra.

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